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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2645.

SATURDAY, JULY 6, 1878.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE. St. Albans-street, W.
The NEXT ANNUAL GENERAL MEETING will be held at DUBLIN, commencing on WEDNESDAY, August 14.

W. SPOTTISWOODE, Esq., LL.D. F.R.S. F.R.A.S. F.R.G.S.
NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committee of doing justice to the several communications, that each author should prepare an abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—General Secretaries, British Association, 22, Albemarle-street, London, W. For Section If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.
G. GRIFFITH, M.A.,
Assistant-General Secretary, Harrow.

ROYAL GEOGRAPHICAL SOCIETY.—**AFRICAN EXPLORATION FUND.**—The Report of the African Exploration Committee to the Council of the Royal Geographical Society having been adopted by the Council, and approved by the subscribers at a Meeting on the 14th inst., it has been determined, in accordance with the Report, to dispatch without delay a small Expedition to explore the country between the East Coast and the northern end of Lake Nyassa. The expeditionary party will be commanded by Mr. Keith Johnston, the well-known Geographer, who has had two years' experience as a scientific explorer in Paraguay, and it will leave England in the autumn. Starting from the end of the caravan-road, now being constructed by a party of English engineers from Dar-es-Salaam (35 miles south of Zanzibar), the Expedition will direct its course to the northern end of Lake Nyassa, a distance of 30 miles, and examine the newly-discovered Livingstone or Kondi Mountain Range, reported to be 15,000 feet high, to the N.E. of the Lake.

Should this part of the journey be successfully performed, and the resources of the party not have been exhausted, a further exploration will be made of the country (150 miles in width) lying between Nyassa and the southern end of Tanganyika.

As the extent and completeness of the proposed exploration will depend on the funds at the disposal of the Committee, which at present do not reach 5,000*l.*, a renewed APPEAL is made to the public for further support.

Donations and annual subscriptions may be paid to the Chief Clerk of the Royal Geographical Society, 1, Savile-row, W., or to Messrs. Coates, Biddulph & Co., 43, Charing-cross, to the credit of the African Exploration Fund.

Balance of amount already subscribed 41,404 2 10

Royal Geographical Society (second grant) 500 0 0

No. 1, Savile-row, W., June, 1878.

UNIVERSITY COLLEGE, LONDON.

THE FIFTIETH ANNIVERSARY of the FOUNDATION of the COLLEGE will be celebrated on FRIDAY, July 26, at 1 p.m. The Right Hon. Earl GRANVILLE, K.G., Chancellor of the University of London, will lay the first stone of a further extension of the College Buildings and preside at a luncheon, to be held subsequently in the College Grounds. Applications for Tickets (Gentlemen or Ladies, price 1*l.* 1*s.*) should be made to the Secretary, TALFOUR ELV, University College, Gower-street, W.C.

TEACHERS' TRAINING and REGISTRATION SOCIETY.

Office, 113, Brompton-road, S.W.
The ANNUAL GENERAL MEETING will be held at the Westminster Palace Hotel, on FRIDAY, July 13th, at 4 p.m. The Rev. Wm. ROGERS, Rector of Bishopsgate, will preside. Rev. E. A. Abbott, D.D., Right Hon. Lord Aberdare, Right Hon. Lyon Playfair, M.P., Right Hon. J. Stansfeld, M.P., &c., are expected to take part in the proceedings.

MEDLEVAL IRISH LITURGIES.—It is PROPOSED, with the leave of the President and Fellows of Corpus Christi College, Oxford, to PUBLISH the *PRIMA MISSA* in their Library, provided that not less than 300 Subscribers can be procured before hand.

This *MISSA*, which is one of the only four Irish *Missals* in existence, none of which have been hitherto published, was written c.A.D. 1200.

The TEXT, reproduced verbatim, accompanied with several Facsimile Pages and a Photograph of its Ancient Leather Satchel, will be Edited, with Introduction and Notes, by Rev. F. E. WARREN, B.D., Fellow of St. John's College, Oxford, in accordance with a general expression of the desirability of its publication, on the occasion of its exhibition by Mr. WARREN before the Society of Antiquaries at Burlington House, on May 18th, 1878.

The price of the Volume will not exceed Half-a-Guinea.

It is requested that intending Subscribers will send their Names to the Rev. F. E. WARREN, care of Messrs. Pickering & Co. 106, Piccadilly, London, W., July, 1878.

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TO ART-TEACHERS.—There will be a VACANCY, as SECOND MASTER, at the MANCHESTER SCHOOL of ART in SEPTEMBER NEXT, and the Committee will be glad to receive applications up to TUESDAY, July 9th.

The Salary offered is 15*l.* per annum, with a proportion of the Government payments on results. Applicants must hold at least a First Third-Grade Certificate, and should state if, and where, they have been engaged as Teachers.—Address, with full particulars, to Mr. E. W. MARSHALL, Secretary, School of Arts, Manchester.

DR. N. HEINEMANN, F.R.G.S., is now making arrangements with Institutes and Schools for the delivery of this Lecture. The Lecture has already been delivered eighty times, amongst others at the Crystal Palace, Stratham, Balham, Sheffield, Leeds, &c.—Apply by letter to Dr. HEINEMANN, Scientific Club, 7, Savile-row, London. "A highly interesting lecture."—*Sheffield Independent*. The lecture abounded with instruction, given in a most popular and pleasant way. Telegraph.

MODERN EXTRAVAGANCE: its Cause and Cure.—Miss EMILY FAITHFULL will be happy to arrange with Clergymen and Secretaries of Institutes for the DELIVERY of the LECTURE given at the Mansion House, June 19th, under the presidency of the Earl of Shaftesbury, K.G.—Apply, by letter, to Miss FAITHFULL, Office of West London Express, Princes-street, London.

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It seems necessary, however, to digress a little in order to explain clearly what we mean; for the subject has hitherto been left untouched by the critics, though of some importance in poetic criticism.

It is obvious that English anapaestic and dactylic verse must be diffuse, or it will become doggerel. The moment the poet tries to "pack" his anapaestic or dactylic line as he can pack his iambic line, his versification becomes rugged, harsh, pebbly; becomes so of necessity. Nor is this all: anapaestic and dactylic verse must in English be alliterative, or the same pebbly effect begins to be felt. The anapaestic line is so full of syllables that, in a language where the consonants dominate the vowels (as they do in English), these syllables grate against each other, unless their corners are artfully bevelled by one of the only two smoothing effects at the command of the English versifier—alliteration or an obtrusive use of liquids. For instance, in an iambic line, such a free use of both these effects, liquefaction and alliteration, as occurs in Mr. Swinburne's "Lisp of leaves and ripple of rain" would be intolerable; yet, as an anapaestic line, it is one of the finest in the language.

This makes Mr. Swinburne's poetry appear

diffuse; and working so much in anapaestic and dactylic movements as he does, it explains, though it does not altogether justify, his undoubtedly excessive use of alliteration in iambic or trochaic movements, where this bevelling is not so indispensable. When the "divine guide" has really strongly seized a lyrist he must—it might almost be said—write in anapaests or dactyls. And, as a lyrist, he must be musical,—whatever he sacrifices for that end. Now, with the exception of Shelley (for Coleridge's fervour is all imaginative—never personal), Mr. Swinburne is the first purely lyrical genius—judging from his work—in the English language. We say, "judging from his work"; for, what Collins would have been had he succeeded Shelley it would be as presumptuous to say as it would be presumptuous to say what Marlowe would have been in an age not devoted to drama, and what Crashaw would have been in an age not corrupted by euphuism.

So dominant with Mr. Swinburne is the delight of lyrical movement, that even in iambs the anapaestic dance will come up, as we see in such lines as this, in 'In the Bay,'—

Forsurely, brother and master and lord and king,—

(where, note in passing, that, at once, he passes into the anapaestic liquefaction), and, as is still more obvious in the prologue to 'Tristrem and Iseult' (published in an annual called *Pleasure*), and in the 'Sailing of the Swallow' (published in the *Gentleman's Magazine*), where the anapaestic undulations impart a billowy movement to the lines, which sometimes suggests Homeric hexameters, and sometimes suggests the leap of M. Hugo's verse in the second series of 'La Légende des Siècles.' And, again, the blank verse of 'Bothwell' is far more lyrical than Fletcher's own.

In testing the amount of intellectual vigour behind the work of any artist, the first thing to ask is, What are the conditions under which an artist works? Having done this in regard to Mr. Swinburne's verse, we, for our part, have come to a conclusion which no amount of popular criticism would drive us from—that, in intellectual agility, and even in intellectual strength, Mr. Swinburne has, among contemporary English poets, no superior, unless it be Mr. Browning.

What we have said upon the relation between the "dancing movements" and diffuseness is illustrated very forcibly by the opening poem of this volume, 'The Last Oracle,' where the poet's intellectual strength—while wasting, so to speak, in its struggle with form, as Laocöon's strength wasted in his struggle with the serpent—is as unmistakably apparent as though it were not being wasted at all; perhaps more so.

In iambic movement the finest poem in the volume is the one on Marlowe, called 'In the Bay,' and here there is, as was to be expected, much more "packing." This is sure to be more admired than 'The Last Oracle,' but it is not so rare and noticeable a work. The conclusion is especially fine:—

For now the deep dense plumes of night are thinned
Surely with winnowing of the glimmering wind
Whose feet are fledged with morning; and the breath
Begins in heaven that sings the dark to death.
And all the night wherein men groaned and sinned
Sickens at heart to hear what sundawn saith.

O first-born sons of hope and fairest, ye
Whose brows first clove the thought-unsounded sea
Whence all the dark dead centuries rose to bar
The spirit of man lest truth should make him free,
The sunrise and the sunset, seeing one star,
Take heart as we to know you that ye are.

Ye rise not and ye set not; we that say
Ye rise and set like hopes that set and rise
Look yet but seaward from a land-locked bay;
But where at last the sea's line is the sky's
And truth and hope one sunlight in your eyes,
No sunrise and no sunset marks their day.

That Mr. Swinburne could, before he surrendered himself entirely up to the witchery of anapaests, be concise enough, is rendered apparent by his earliest iambic writing, and especially by the early translations of Villon, which form an interesting feature of this volume. Mr. Swinburne has given us but very little translation; and, unless we had seen these renderings of Villon, we should have said that his muse was not well adapted to translation; and especially it might have been supposed that it was but ill adapted to rendering Villon—the most concise of all French poets, and whose temperament was the very opposite of Mr. Swinburne's. For, widely different as are Horace, Dante, Villon, and Burns, these four must always in true criticism be classed together and by themselves in regard to their instinctive method of using language as an artistic medium. More than any others, they realized in poetry the power of verbal parsimony, and to this they made everything yield. As an ounce of duck-shot is to a quarter of an ounce bullet, so is a line by any one of these to any other poet's line in its power of "striking home."

These translations, however, are marvellous, both for vitality and for closeness. 'The Complaint of the Fair Armourers' is, in our judgment, quite as notable a triumph of translation as Mr. D. G. Rossetti's 'Ballad of Dead Ladies.' It happens, however, that those lines in the translation, which more than all others showed the perfection of the translator's work, he has—in his determination not to mar the beauty of the poem by reproducing the mediæval coarseness of the original—omitted; replacing them by asterisks.

There is also a translation of one of Victor Hugo's beautiful poems upon children. To translate anything of Victor Hugo's must be a labour of love with Mr. Swinburne, but to render a poem upon children must be a specially grateful task. If a critic should wish to say the gracious thing to Mr. Swinburne, it would be to compare him to Victor Hugo. Such splendid praise has never, perhaps, been lavished by one living poet upon another as the fiery English lyrist has lavished upon the great Frenchman, who is at once fiery lyrist, fiery dramatist, and fiery novelist. "My master," "the greatest living poet,"—such are the phrases Mr. Swinburne always adopts when speaking of Victor Hugo,—to whom 'Bothwell' was dedicated,—to whom we may expect to find some allusion on almost every page of his brilliant and too rapturous prose.

No wonder, then, if, in the volume before us, besides this translation, we come upon three poems addressed to M. Hugo. And it may be said that Mr. Swinburne's language,—which, since the chastening labour that produced 'Bothwell' is, though undoubtedly needing compression, nearer, at its best, to the great style than any other

contemporary Englishman's—is never so lofty and never so Titanic as when he is addressing the Gallic Titan. Readers of the *Athenæum* are familiar with the sonnet beginning:—

He had no children, who for love of men,
Being God, endured of Gods such things as thou,
Father; nor on his thunder-beaten brow
Fell such a woe as bows thine head again.

Another sonnet will be new to them:—

VICTOR HUGO IN 1877.

"Dazzle mine eyes, or do I see three suns?"

Above the spring-tide sundawn of the year,
A sunlike star, not born of day or night,
Filled the fair heaven of spring with heavenlier
light,

Made of all ages orb'd in one sole sphere

Whose light was as a Titan's smile or tear;

Then rose a ray more flowerlike, starry white,

Like a child's eye grown lovelier with delight,

Sweet as a child's heart-lightening laugh to hear;

And last a fire from heaven, a fiery rain

As of God's wrath on the unclean cities, fell

And lit the shuddering shades of half-seen hell

That shrank before it and were cloven in twain;

A beacon fired by lightning, whence all time

Sees red the bare black ruins of a crime.

And here, again, we come upon a subject so tempting and so suggestive that it is impossible to pass it by. Indeed, in discussing it we do not digress; but, on the contrary, probe to the very heart's core of Hugo's poetic work as well as of Mr. Swinburne's. Victor Hugo, if more reticent in lavishing praise upon the young bard, is certainly in no way chary in expressing his admiration of him. He speaks of him as "the great English poet"; and, at the Voltaire gathering the other day, he sent an invitation to him to come and sit by his side. Yet, surely, to a superficial inquiry, nothing can be more paradoxical and anomalous than such a duo of "mutual admiration" between men, one of whom is the English exponent of the doctrine of *l'art pour l'art*, the other the most notable example of rebellion against that doctrine—the most notable instance of a first-class imagination wing-clipped and strangled by ethics and teleology that European literature has shown since Spenser.

Yet, the moment the inquiry is pursued beyond the surface the anomaly vanishes. It is perceived that the kinship between these two lies much deeper than those superficial similarities, which are obvious to all. It is perceived that, over and above such familiar and obvious points of similarity between them as power of the "long stroke,"—an artless belief in the simplest and most familiar rhythmical effects quite inconceivable in men with such a mastery over those highest effects which, being above "self-conscious" art, can only come to the inspired singer—such again as a lawless, reckless "unpacking of the heart," which is mostly poetry, but sometimes rhetoric—it is perceived that, besides these and many other points of superficial similarity, there is this, that the apostle of the doctrine of *l'art pour l'art* is no true apostle at all, but is just as ethical and just as teleological as M. Hugo himself. They are both "God-intoxicated men" as much as ever Spinoza was.

That this should not have been seen on the publication of the first series of 'Poems and Ballads' is another proof of the condition into which English criticism has sunk—another evidence of that separation between philosophy and *belles lettres* which, since the dominance of the Baconian experimental philosophy in this country, has been widening every year.

This is the truth then; as inevitably as the

needle sets to the pole so do all Mr. Swinburne's imaginings and cogitations set towards teleology and the "painful riddle of the earth." It obtrudes itself everywhere. Even Sappho, in the very height of her unholy passion, forgets, in Mr. Swinburne's hands, all about Anactoria, and begins to challenge the inscrutable ways of God. In the 'Sailing of the Swallow' Tristrem stops in his love-passages to discourse of pantheism and evolution. And Dolores—what is that but a wail from the bed of vice?—a Jeremiad on the misery of pleasure? In Mr. Swinburne's poetry teleology and ethical preaching are positively in the way. They are almost more in the way than in M. Hugo's. The latter does grant his readers some respite. Mr. Swinburne, like Shelley, grants almost none. From the perpetual ethics of his poetry we turn for relief to the "sweet paganism" of Keats, of Mr. Tennyson, and the author of the 'Epic of Hades.'

What, then, is the difference between these two,—between M. Hugo and Mr. Swinburne? Simply this, that—while both are in revolt against "the things that be"—M. Hugo's revolt is against society—against the conventions of man; whereas Mr. Swinburne's revolt—springing as it does from a more subtle, though perhaps less brilliant, intelligence—is against God as a concept of man's. M. Hugo, agonized at the spectacle of "Les Misérables," arraigns society, saying,—"All this misery has come because you, Society, have departed from the laws of a benevolent God." Mr. Swinburne,—passing by society as being unworthy of castigation,—says, "All this misery comes from God, inasmuch as He permits it; for if He is omniscient and omnipotent,—as a God must be to deserve that name,—His foreseeing is fore-dooming. M. Hugo's sophism lies in ignoring the fact that society is a shadow,—is simply a convenient word,—used to express an aggregate of individuals struggling from primitive darkness towards the light. Mr. Swinburne's sophism lies in not sufficiently realizing the fact that what he abuses as "God" is not God at all, but a certain little pulsation of a certain little mass of "animal pap"—a man's brain. In both cases, the abuse, it may be said, does no great harm; still, as it results in a waste of force in the abuser, it is, perhaps, hardly worth while to indulge in it. Such points of similarity as these between Victor Hugo and Mr. Swinburne are fundamental; points which place them quite outside the domain of pure art, which knows nothing of society and nothing of God.

Yet there is this great difference, that, whereas the passage of a decade over Mr. Swinburne's head is attended with the usual results of such a passage over the heads of all poets and all men—the passage of five decades over M. Victor Hugo's head has worked no effect whatsoever upon him. In this, the French poet stands absolutely alone, not only in French literature, but perhaps in all literature. With other men the law of growth is seen working as inevitably as, in the physical world, it works in the animal and vegetable organism. Not that time itself is a factor, or anything more than a mere condition for factors to work in; but over the head of whatsoever organism time may pass—be it poet or be it potato—there is that within it which grows: in the

one case, it advances with a certain march from sprout to leaf, from leaf right on to seed; in the other it advances from blind and lawless power—perhaps from blind and lawless rebellion—to that lawfulness and self-governance—that "philosophic mind" which, as Wordsworth tells us, "the years" should bring.

In the physical world there is no exception to this rule; in the mental world there is none save in one case—that of Victor Hugo. If he was barbaric when, years ago, he threw himself into the Romantic movement, how much more barbaric is he now! If he was as empty of wisdom, as devoid of the "sweet amber light of philosophy" as Peire Vidal, then 'Le Pape,' and his speech about Voltaire have just shown us that he is at this moment more empty of wisdom than ever,—safer than ever from that demon of "philosophy" which Keats tells us would "clip an angel's wing." The rebel against society is a brilliant boy of eighty years; let us see what has become of the rebel against "God."

In every powerful mind there must be more or less of the Titanic temper. Plunged, it knows not whence nor why, in the midst of this long *πόλεμος πατὴρ πάντων*—confronted as it is with the enormities of Nature's apparent "cruelty,"—deafened as it is by the "sobs and cries of suffering man,"—beaten pitilessly back, with bruised and bleeding wings, whenever it tries to pass the bars—every great and vigorous young soul must raise the standard of revolt against that *Something* that might have given us a Cosmos and gives us apparently a chaos. But as time goes on the poet's vision grows wider; he begins to see that, even if Nature is indeed as wicked as she seems to him, our only defence against that wickedness is to band together against the common enemy, and that, in order to band together, we must be good.

Having arrived at this,—that, notwithstanding all superficial contradictions, the universe, without a preponderance of good over evil, could not work at all; that in the deepest sense, goodness and absolute life are indeed synonymous terms; and that if this is not fully shown here, it is because it must be fully shown elsewhere;—that not to come to this conclusion is to prove oneself a shallow thinker—a bad logician,—having arrived at this—as a first-rate intelligence always must—the young poet begins to see that if blasphemy is not quite so wicked as he had hoped, it is more foolish and meaningless than he now likes to remember. He begins to see that, although the real God, "of whose immensity the universe is but the superficial film," cannot be offended in this way, any more than the man who, with a blade of grass, lifts an ant from destruction, can be offended by the raising of angry antennæ on the part of the little creature to whom the blade seems a warlike spear,—yet blasphemy is an offence against man. He learns, moreover, that, though our passions are part of us, they must be dominated by "the lordship of the soul," or they will certainly tear us to death; and that to fire these passions unduly is again to wrong man. He learns, in short, that though the earth is not heaven, it is nevertheless crusted with gems or stones according to the eyes that see and the feet that walk, and

that there is something, at least, that will really stand the *cui bono* test—the affections.

M. Hugo always felt this; and morally there was no need of growth, whatever need there was of philosophical expansion. Mr. Swinburne, with much finer philosophical acuteness than M. Hugo, did need it, and such a growth is so apparent in him that we consider the second series of 'Poems and Ballads' the most striking book—apart from its pricelessness as a body of poetry—that has appeared in England for some years. It is full of such tender writing as this upon the death of Barry Cornwall:—

In the garden of death, where the singers whose names are deathless

One with another make music unheard of men,
Where the dead sweet roses fade not of lips long
breathless,
And the fair eyes shine that shall weep not or
change again,

Who comes now crowned with the blossom of snow-
white years?
What music is this that the world of the dead men
hears?

Beloved of men, whose words on our lips were honey,
Whose name in our ears and our fathers' ears was
sweet,
Like summer gone forth of the land his songs made
sunny,

To the beautiful veiled bright world where the glad
ghosts meet,
Child, father, bridegroom and bride, and anguish and
rest,
No soul shall pass of a singer than this more blest.

Blest for the years' sweet sake that were filled and
brightened,
As a forest with birds, with the fruit and the flower
of his song;

For the souls' sake blest that heard, and their cares
were lightened,
For the hearts' sake blest that have fostered his
name so long;

By the living and dead lips blest that have loved his
name,
And clothed with their praise and crowned with their
love for fame.

Ah, fair and fragrant his fame as flowers that close
not,
That shrink not by day for heat or for cold by
night,

As a thought in the heart shall increase when the
heart's self knows not,
Shall endure in our ears as a sound, in our eyes as
a light;

Shall wax with the years that wane and the seasons'
chime,
As a white rose thornless that grows in the garden of
time.

The same year calls, and one goes hence with another,
And men sit sad that were glad for their sweet
songs' sake;

The same year beckons, and elder with younger
brother
Takes mutely the cup from his hand that we all
shall take.

They pass ere the leaves be past or the snows be come;
And the birds are loud, but the lips that outsang
them dumb.

Time takes them home that we loved, fair names and
famous,
To the soft long sleep, to the broad sweet bosom of
death;

But the flower of their souls he shall take not away to
shame us,
Nor the lips lack song for ever that now lack
breath.

For with us shall the music and perfume that die not
dwell,
Though the dead to our dead bid welcome, and we
farewell.

'Erechtheus' lifted him from the rank of fine
poets to the rank of great poets. And, not-
withstanding the violence of some of the
political sonnets, this volume is in no way
unworthy of the position he has taken.

Moreover, it displays a love of nature such as
was not seen in his previous books.

*History of the Life and Reign of Richard the
Third, to which is added the Story of Perkin
Warbeck, from Original Documents.* By
James Gairdner. (Longmans & Co.)

A WELL-KNOWN painter has this year given us
an ideal portrait of the two princes whose
romantic story and obscure fate have exercised
a strange fascination on all readers of English
history from the days of Sir Thomas More to
our own. The two fair haired boys, clad in
their plain black velvet, with nothing but their
own faces and the golden chains about their
necks to mark their royal origin, stand, with
their fingers entwined, and timorously glancing
to right and left, at the foot of a winding stair,
while behind them is to be seen, dimly projected
against the wall, the shadow of the man who
is to do the ruthless deed. Mr. Millais has
evidently adopted the theory according to
which the murder was executed on the very
spot where, nearly two centuries later, the
bodies were found. The loneliness and help-
lessness of the boys' position strike us more
forcibly, when treated thus, than in the famous
picture of Delaroche, although the French
artist has clung more closely to tradition.
With him the boys, disturbed in their sleep,
sit upright on their bed, with faces turned
anxiously to the door, at which their lapdog
sniffs, and under which is to be seen the red
light of the torches carried by the approaching
murderers. The difference of treatment is
interesting, but historically unimportant.
There is plenty of room for the imagination of
poet or painter, for the fate of the two lads has
always been, and will probably remain, hidden
in the deepest mystery. "How long the boys
lived in captivity," says Prof. Stubbs, "and
how they died, is a matter on which legend
and conjecture have been rife, with no approach
to certainty. Most men believed and still
believe that they died a violent death by their
uncle's order."

Among the believers is to be classed the latest
inquirer, Mr. Gairdner, and if Mr. Gairdner is
convinced of the truth of the story ordinary
readers may rest content with his ver-
dict. Probably no one living has a deeper
acquaintance with the period. The editor
of the Letters of Richard the Third
and Henry the Seventh, and of the Paston
Correspondence, has gone through the
best possible preliminary training, and his
account of the reign is therefore, as might be
expected, the fullest and most trustworthy that
we have. Sir Thomas More's history derives
its main interest from its authorship, and
from the fact that it is the earliest essay in
English history in the modern sense; but
More lived too near the time to be able to
estimate it properly. Miss Hasted has treated
one side of the subject well, and Mr. Jesse has
given us a good deal of amusing gossip. Mr.
Gairdner's book ought to supersede its pre-
decessors. But the history of the reign of Richard
the Third is at best an unsatisfactory thing.
Hardly any period of English history is so
devoid of contemporary record as the latter
part of the fifteenth century. The gap is not
filled by the series of royal and other letters,
abundant and valuable as they are. It is im-
possible, therefore, to obtain a picture of

Richard's reign as accurate and complete as we
can of the thirteenth and even of many portions
of the fourteenth century. Nor indeed is the
period worthy of such serious study. It is a
wretched and disheartening period, during
which the husks of a decayed system are falling
away with so much noise and confusion that it
is impossible to see the new growing up
beneath. It is the end of an old state of
things rather than the beginning of a new,
and of an old state which perishes, not in a
struggle with young and mighty forces whose
growth it would be interesting to observe, but
of its own inherent rottenness.

Still, such as it is, Mr. Gairdner has done
his best with it, and it is hardly his fault if it
is not very interesting. He seems to imply
in his preface that it was Walpole's 'Historic
Doubts' which led him first to examine the
period, and he confesses that he began the
study of it with the expectation, if not the
desire, of being able to whitewash Richard
completely. But, if this was his wish, further
study convinced him that it was incapable of
realization. "On the contrary," he says, "I
must record my impression that a minute
study of the facts of Richard's life has tended
more and more to convince me of the general
fidelity of the portrait with which we have
been made familiar by Shakspeare and Sir
Thomas More." On the whole we must con-
fess to being rather glad of it. When Henry
the Eighth was held up to us as a patriot
king, sacrificing his domestic felicity to his
country's good, the process of whitewashing
could no further go. We are thankful to have
at any rate one real historic villain preserved
to us, to give the needful amount of shade to
a picture which was in risk of fading, like so
much of modern art, into a neutral kind of grey.
It is satisfactory, too, to know that our great
dramatist, whose moral genius led him to study
with an especial predilection such reigns as
that of Richard the Third, and "to tell sad
stories of the deaths of kings," should have
found it as needless in this case to depart from
historical truth as in that of Richard's earlier
namesake. In both cases the plain un-
varnished tale carries its own moral plainly
enough, without the aid of any poetical
exaggerations or distortions of fact.

Mr. Gairdner's tale strikes us, however, as a
trifle too unvarnished. It is a little too much
of the nature of a chronicle. The events are all
there, but one misses the descriptions of places
and scenery, the analyses of character, the local
colour in general, which is wanted to enliven a
history the incidents of which in themselves
are not very interesting. For instance, we should
have been glad to have a fuller account of the
spot where the bodies of the young princes were
found, and of the manner of the finding. A
description of Crosby Place and of its
vicissitudes before it became a luncheon-tavern
for City clerks would have been interesting
and instructive. These slight defects are, how-
ever, more than balanced by the completeness
of the narrative, and by the new light which
Mr. Gairdner has thrown on several points,
especially on the incidents of Richard's Pro-
tectorate, and those which immediately pre-
ceded the death of Hastings. He shows
clearly that Richard had made up his mind
some time before that event, and that he
appears to have lulled his victims into false
security, in order to give the blow he intended

at once more certainty and a greater semblance of justice. Mr. Gairdner is also full and instructive in what he says on Richard's preparations for the *coup d'état* by which he usurped the crown, on the grounds of his claim, the scandal he did not hesitate to affix on his own mother, and the question of the pre-contract of Edward the Fourth with the Lady Eleanor Butler. Mr. Gairdner inclines to believe there was some truth in the latter story, without however pretending to justify Richard on that account. We have also an interesting account of the events of Richmond's successful invasion, at least as far as his progress through Wales is concerned, though it is, perhaps, a little to be regretted that Mr. Gairdner did not make an effort to balance or harmonize the different authorities on this subject. He gives us first the narrative of Polydore Vergil and Hall, and then that of the Cambrian Register. It is undoubtedly an advantage to know that the authorities differ, but where this is the case the reader rather prefers to have the process of criticism and the elimination of the less trustworthy done for him by the historian. The strategical movements which preceded the battle of Bosworth are passed over rather lightly, and the battle itself might perhaps have been made rather more intelligible. Mr. Gairdner does not explain how it was that Richard's army, having been encamped to the south-east of that of Richmond, made so long a detour in order to attack the enemy, as they did, from the north. It was probably done with the object of joining Sir W. Stanley and the Duke of Norfolk; but this and one or two other points are left uncertain, perhaps owing to the paucity of materials. A good map of the battle-field is given, but does not by itself elucidate these difficulties. It is a pity, too, that Mr. Gairdner, whose knowledge of the manners and customs of the day, derived from his close acquaintance with the Paston and other letters, must be very complete, has not supplied a sketch of the state of society at this time, which could not have failed to be interesting. This side of the subject, as well as the constitutional history of the reign, receive rather scant attention. Credit is due to Mr. Gairdner for pointing out that Richard's later exactions were of the nature of forced loans and not of benevolences, but we confess that we looked for a fuller examination of the proceedings of the Parliament of 1484. The chief interest of this Parliament—and it is by no means slight—lies in its subservience to the king. Left alone for the first time to cope with the monarchy, no longer supported by the balance of power between the king and the feudal aristocracy, the House of Commons felt its helplessness, and acquiesced in Richard's tyranny as it did in that of his successors.

But it is the personal history which has most charm for Mr. Gairdner, and in which he is most successful. In discussing the central question of the reign, the murder of the two princes, he lays before his readers the pros and cons in a thoroughly judicial manner, giving the sceptics the full benefit of the inaccuracies and inconsistencies in the story, but eventually decides against them. There is undoubtedly a great deal to be said against the received account, and no judge would accept the evidence which is brought to prove the manner of the deed, or to fix the

guilt on any particular persons. On the other hand, there can be no reasonable doubt that the deed was done. "It was done indeed," says Mr. Gairdner, "in profound secrecy; the fact remained some little time unknown, and for years afterwards there was no certainty as to the way in which it was performed." One of the strongest arguments that have been brought against the common belief is that Henry the Seventh, whose interest it certainly was to prove the death of the boys, made no effort for a long time after his accession to discover and punish the murderers. The mystery, however, in which the deed was shrouded may account for this, as well as for the doubts felt by some few contemporaries. There are in all ages a good many people whose love of mystery leads them into strange freaks of credulity, and who will believe against all rational evidence in the pretensions of an Orton or a Warbeck. Perhaps the most valuable part of Mr. Gairdner's book is that in which he tells the story of the latter impostor, collects all the facts that have come to light about him, and disposes, once for all, of the claims urged by Horace Walpole in his behalf. If, then, the two princes were really murdered, it follows, though Mr. Gairdner does not distinctly say so, that the guilt lies at Richard's door. He never seems to have formally denied it, and "the wicked and detestable act," alluded to in his speech before the battle of Bosworth, "through which he obtained the garland," can hardly have been anything but the murder which will always be associated with his name. It remains only to mention that an excellent engraving from the portrait of Richard the Third at Windsor forms a frontispiece to the book, but that an index, so useful and yet so seldom supplied in books of this class, is wanting.

The Holy Bible according to the Authorized Version, A.D. 1611, with an Explanatory and Critical Commentary, and a Revision of the Translation, by Bishops and other Clergy of the Anglican Church. Edited by F. C. Cook, M.A. *New Testament.* Vol. I. *St. Matthew, St. Mark, St. Luke.* (Murray.)

THE first instalment of the 'Speaker's Commentary on the New Testament' comprises the synoptical gospels. Here the expositors have a more difficult and delicate task than the Old Testament presented, though a knowledge of Greek may be supposed to be more general than a critical acquaintance with the Hebrew language. But the mere language in which the Christian writings appear is only a small part of the apparatus necessary to the thorough commentator. He has to deal with questions that affect the Person of Christ, His unique teaching, His mighty acts; and with the representations of them by men who did not adequately apprehend the problems connected with the founding of a new religion. He has before him varying accounts of the same transactions, and the embodiment of different traditions. Internal evidence interposes to modify the external, and later ideas are mixed up with earlier ones in the evangelical records. Harmonizing attempts invite his attention, and chronology perplexes him with its details. The fragmentary notices that appear in the gospels, their loose connexion with one another, their compilatory character, increase

the disadvantages under which the commentator labours as he endeavours to draw out a continuous narrative interspersed with the various discourses of Jesus. The work may be done popularly or critically. In the former case, the expositor will endeavour to present the meaning of each chapter and verse as they lie before him, without engaging the deeper questions which criticism has stirred. His aim will be to instruct and edify the devout reader who wishes to understand what is written without caring about the genesis of particulars. In the latter case, the commentator must enter into the genius of the records in all their bearings, with their discrepancies and harmonies. The two methods may be combined—the popular and the critical. In any case it is not wrong to affirm that a good interpretation of the gospels is more difficult than of any other portion of the New Testament. That it is of greater importance to the Christian will be admitted by all who are not so far overpowered by the Pauline theology as to undervalue the teaching of Christ.

The Commentary before us is of a semi-popular, semi-critical nature. Compared with others of British origin, it presents a decided advance. Along with the marks of good sense and fair judgment, it shows the use of recent critical literature bearing upon the gospels. The notes are not of undue length; they are clearly expressed, and adapted to the text. They are pitched in a key suited to the average clerical mind. The work must therefore benefit students and ministers of the gospel, giving them such satisfaction as they desire, and confirming previous impressions. There is a good note on Matthew xvi. 18, of which the following is a part:—

"And upon this rock"—The verbal allusion is lost in our translation, but the Greek (*ὁ ἐπὶ Πέτρος, καὶ ἐπὶ ταύτῃ τῇ πέτρᾳ*) can hardly be naturally interpreted except as referring to the person of Peter, and the fulfilment of the prediction is to be found in the fact that St. Peter was the chosen agent in laying the foundation of the Christian Church, both among the Jews (Acts ii. 41) and among the Gentiles (Acts x. 44-48, cf. Acts xv. 7). But the promise is given to St. Peter individually, as the person who by divine revelation had uttered his confession. Nothing is said or intimated concerning any office that Peter was afterwards to hold, nor of any successor in such an office. With Bengel, who adopts the above interpretation, we may fairly say, 'Quid hec ad Romanum!' The personal allusion to St. Peter cannot be set aside by distinguishing between *πέτρος* and *πέτρα*. The masculine form, *πέτρος*, in the sense of a rock is so rare that it could hardly have been used in this place, either by our Lord if He spoke in Greek, or by the translator of His words, if He spoke in Aramaic. There is therefore no force in the objection that, had St. Peter been personally referred to, the Evangelist would have written *ἐπὶ τούτῳ τῇ πέτρᾳ*. The two other principal expositions of this passage are, (1) That which interprets the rock as meaning the faith confessed by St. Peter; (2) That which interprets it of our Lord himself—'upon the rock,' i.e. upon myself. Neither of these interpretations is open to the charge of being suggested by the exigencies of controversy, for both are found in the early Fathers: the first in Hilary, *De Trin.* vi. 35; Greg. Nyss. *c. Jud. ad fin.*; Chrysostom, *Hom. liv.* in Matt. § 2; the second in Augustine's *Serm. lxxvi.* 1, cccxx. § 2. But though sanctioned by these authorities, they can hardly be regarded as natural interpretations, missing as they do the verbal allusion to Peter's name.

Though many of the notes are excellent,

not a few must be pronounced inadequate or erroneous. Indeed, they are all based upon the assumption of the truth of certain theological sentiments, and are of an apologetic and traditional type. Hence they cannot satisfy an impartial inquirer, or one conversant with the recent advances of criticism. Results which have been attained are sometimes glanced at, occasionally combated, often ignored; so that the book does not give a proper view of the questions which have been discussed in modern times with an issue all but certain. Regarded in the light of criticism, the book is behind the time. On crucial questions it limps and fails. Examples are too numerous for citation. We may refer, however, to the note to Matthew, chapter xxvi., on the day of our Lord's last supper, where the question is confused. If anything be certain, it is that the supper described by St. John in the thirteenth chapter is different from the Passover of the synoptists; whereas the commentator here assumes their identity. The entire note betrays a perverse style of reasoning which can deceive no scholar.

With regard to Mark i. 2, where the right reading is "in Isaiah the prophet," the commentator argues against the evidence for it in an apologetic and unsatisfactory way. Concluding that the name *Isaiah* could not have been in the original of St. Mark, though the best evidence favours the fact, the commentator quietly asserts that "it was introduced into the text of the gospel early in the second century."

The phrase "before thy face" in the quotation from Malachi given in Mark i. 2, is said to contain a special significance in the change of persons, inasmuch as it identifies "the Son in essence with the Father, and distinguishes Him in personality." The note upon *from evil* in the Lord's prayer may be cited as an example of weakness:—

"*From evil.*—The words may also be rendered, *from the evil one*; but the neuter is more comprehensive, and includes deliverance from the evil thoughts of a man's own heart, and from evils from without, as well as from the temptations of Satan. In this sense, they include the hope of St. Paul (2 Tim. iv. 18), 'The Lord shall deliver me from every evil work.' Compare also John xvii. 15; 2 Thess. iii. 3. (Weiss, l. c. p. 187, argues that the neuter is alone suited to the context; he takes 'evil' as equivalent to sin. F. C. C.)"

Here the editor's addition is trifling.

We expected to find the account of our Lord's temptation treated as a narrative of facts, and so it is. "It is an actual temptation of our Lord by the devil as a person. Such a history it is clearly the intention of the evangelist to give." In like manner, the transfiguration is interpreted as a real and supernatural occurrence. Not a word occurs about the difficulty of supposing that St. Matthew could have written Matthew xxvii. 52, 53; or that the language in xxviii. 19, 20, has a tolerably late character.

To the Commentary and Critical Notes is prefixed a General Introduction, touching upon, with greater or less detail, the chief questions belonging to the gospels. This dissertation is disappointing on many grounds. It shows, indeed, considerable acquaintance with the literature of the subject, ability, ingenuity, and power of condensing; but at the same time a determination to uphold in every

possible way views which are certainly antiquated. The three synoptic gospels are assigned to the authors whose names they bear; they passed through no redactions or revisions, they were written in the early part of the second half of the first century, and they are well attested by external evidence as the authentic productions of Matthew, Mark, and Luke. The first was written by the apostle himself in Greek; Mark used Matthew's, and Luke used Mark's. Irenæus knew the four gospels, and was sure there were none but four; Justin Martyr also knew the four. The Muratorian fragment testifies to them; the old Latin version, as well as the Peshito, does so. All such testimony is retrospective. Such is the way in which Dr. Thomson reasons. He touches upon the evidence, putting it forward cautiously, partially, apologetically. In regard to Justin Martyr, some of his statements are hazardous enough. Thus, when he says the four gospels were not new to that father, and that they were read in churches *as men read the inspired Scriptures of the Old Testament*, he neither adduces evidence of what he says, nor can he. Again, we are told that Justin's predominant mode of quotation is inexact, as though the quotations were from memory. "But this applies to the Old Testament as well as to the New, and it cannot therefore be inferred that the passages that resemble New Testament quotations are taken in reality from some other books, such as apocryphal gospels or from oral tradition." But what is the fact? The places in Justin agree verbally with our gospels only in the citation of Old Testament passages. His citations of the Old Testament do not parallel those from the gospels in inexactness. There is every probability that he used the gospel according to the Hebrews, in addition to the synoptists. He looked upon none of them, however, as authoritative and inspired. They were not *canonised* in his time; a fact carefully concealed by the archbishop. Indeed, his language would lead the unwary reader to deny it when he says that the synoptists were read in the churches *as men read the inspired Scriptures of the Old Testament*. They had not the authority of the Old Testament till after Justin's time. It would need large space to point out the one-sided manipulation of the evidence which the archbishop presents. The case he makes out has the appearance of strength; it might be made stronger by a full display of its weak as well as its strong points. He looks down from his throne upon the deluded Tübingen school and its friends with a feeling not far removed from contempt; and assigns the synoptists, just as they are, to the reputed writers on the testimony of the ancient church, chiefly of Irenæus, who is quoted as telling us that Matthew wrote while Peter and Paul preached in Rome. If such testimony be valid, the judgment may go to sleep.

It is impossible to acquiesce in the summary way in which Dr. Thomson disposes of difficult questions. He has thrown no light on the synoptists. He ignores or slurs over the crucial points in their composition. His method of reasoning is easy and sweeping. He does not like *quieta movere*. Accordingly, he disposes of modern science very much as he does the gospels:—"Modern science has not made the belief in miracles one whit more

difficult; the pantheist and the materialist cannot accept them, and they never could, for one makes the world his God, and the other, instead of a god, takes the 'laws of nature' for his fetish. But now, as always, the believer in God can believe in miracles, for this last belief is only the tenet that God is free to work in his own world." This is a short and easy method with philosophers, which has the merit of saving trouble.

English Men of Letters. Edited by John Morley. Johnson. By Leslie Stephen. (Macmillan & Co.)

Dr. Johnson; his Friends and Critics. By G. B. Hill, D.C.L. (Smith, Elder & Co.)

THE success of the series of short descriptive manuals called "Ancient Classics for English Readers" was the natural result of a legitimate want met by an efficient supply. The more recent production of another series of works, intended to perform a similar service for the classical writers of France, Germany, and modern Italy, seems also likely to find acceptance, although it must be confessed that people who require to have 'Candide' and the 'Provinciales' paraphrased and abbreviated for them are deserving of the deepest commiseration. But when an experienced firm of publishers announce that some of the best known English classics are being subjected to a similar process, and that certain distinguished literary cooks are engaged in mincing and seasoning such familiar viands as the works of Bunyan, Defoe, Goldsmith, Scott, and Dickens, they excite a feeling which at first was not far removed from dismay. The specimen which lies before us has for its *raison d'être* a presumed or ascertained inability on the part of some portion of the English reading public to master Boswell's 'Life of Johnson.' Now, it is well to repudiate two morsels of cant which are not unfrequently heard. It is absurd to pretend that "everybody" has read the 'Pilgrim's Progress,' and the 'Vicar of Wakefield,' and 'Ivanhoe'; and we think it very probable that even Macaulay's schoolboy has now so much to read in the newspapers about his own athletic feats that he can seldom condescend to 'Robinson Crusoe.' And, admitting the ignorance, it would be at once ridiculous and ungrateful to snub the teacher, whatever may be his system. But still, drive it back as we may, an apprehension comes upon us that this new literary scheme is only a significant sign of the times; that, whether from lack of leisure or inclination, the number of people who read our classical writers for pleasure is steadily diminishing, while nobody can deny the increase in the extent and thoroughness of special study; that, finally, we are drifting into an age of literary middlemen, and, therefore, the more efficiently the business is carried out the more rapidly shall we drift.

As to the excellence of the workmanship in this case there is no possibility of question. No one, probably, could have been selected with better qualifications for dealing with Johnson than Mr. Stephen, whose knowledge of the eighteenth century is very complete, and whose sympathy with the personage he describes, if not very expansive, is still unmistakable. In less than two hundred pages he presents his readers with a vivid description of Johnson's career, including the necessary

digressions on the state of contemporary literature, and ending with a brief but admirable criticism upon his works and his literary position. Nothing affords a more striking illustration of the flux and reflux of literary taste than a glance cast upon the different verdicts which Johnson's character and writings have evoked from his own time until now. Although it is customary to speak of the difficulties he vanquished in the early part of his career, it must never be forgotten that his talents were at once recognized by the few really capable minds of the time. Pope's laudatory words on the appearance of 'London' have been often quoted, and the fact that the poem came out on the same day as Pope's '1738,' and nevertheless reached a second edition within a week, is exceedingly significant. We find Gray writing to Walpole in 1752:—"London" is one of those few imitations that have all the ease and spirit of the original. The same man's verses at the opening of the Garrick theatre are far from bad." Warburton praised his 'Observations on Macbeth' as "evidently written by a man of parts and genius." In fact, no hostility of any sort met him until he had established his rank beyond all question, and it was even then, Churchill's attacks excepted, of a harmless sort. Walpole, it is true, never tired of sneering at 'Hurlo-thumbo' in his letters to Mason and Cole, and Kenrick's guerilla warfare of doggerel rhyme lasted until his death in 1779. But only a few intimates perused the letters, and Johnson's slumbers were not likely to be disturbed by attacks of this sort:—

Sam Johnson, Madam! don't you know
That he was peach'd some time ago,
Full fifteen years and more;
When he and Lauder, linked together,
Robbed Milton of his cap and feather,
Shame forced them to restore, &c.

Kenrick's 'Poems,' 1766.

Even Churchill's really formidable onslaught in 1761-2—formidable because it struck at Johnson's real foibles, as much as for its effective style—could not provoke a reply from the man who was too wise to "write himself down." Accordingly, from 1760 onwards, Johnson's name became more and more celebrated, and his literary supremacy recognized by all classes in town and country, from exquisite critics like Reynolds and Burke down to the admiring clerk in Mr. Thrale's counting-house, whose naïve utterance Boswell records.

It is curious to take up the critical journals of a hundred years ago, and to read the reviews of Johnson's 'Journey to the Western Islands,' which appeared in 1775. The *Monthly* and *Critical* are almost obsequious in their praise. The former review observes that—

"as to any little defects that may possibly be espied in this work by the microscopic eye of a minute critic, we have not at this time either leisure or inclination to engage in search of them. Indeed, the modesty and dignity of simplicity with which this philosophic writer concludes his volume, are sufficient to turn the edge of all true and liberal criticism."

The *Critical* reviewer finds in the book "every talent united which could gratify the most inquisitive curiosity, or give elegance and dignity to narration," a sentence which Johnson might reasonably have regarded as flattery expressed in what is proverbially its sincerest form. Of course the *London Review*, which

Kenrick owned and edited, was not likely to swell the chorus, and much pardonable fun was made out of Johnsonianisms such as, "they cannot give much who are known to have but little." "Mountainous countries are not passed without difficulty," and the like.

Johnson's fame steadily increased after his death, thanks to the rival biographies of Boswell, Hawkins, and Mrs. Piozzi, so delightfully sketched by Peter Pindar in his 'Bozzy and Pozzi,' where Sir John Hawkins, after vainly attempting to pacify his competitors, determines to forestall them:—

Black Frank he sought, on anecdote to cram,
And bring forth first a life of Surly Sam.

It would be interesting to know how many editions of the complete works were sold, as well as of separate volumes. At any rate, it is abundantly proved that Johnson held his own in popular estimation with the great middle class, long after the deposition of the classical school of poets, and the "character of Charles XII." was as popular as 'Hohenlinden' with young reciters of the last generation. It cannot be denied, however, that to more cultivated readers Johnson represented as extinct a literary type as Richardson's novels, until the eloquent plea put forth by Mr. Carlyle in his well-known essay. For the first time, after a long interval, Johnson's real merit was demonstrated, his sound and sterling character, his perfect common sense, unobscured in an age of sentiment, his originality, and, above all, the characteristic which gained Mr. Carlyle's heart—his immense force and success. In this generation of annotated extracts and manuals there is no likelihood of any further reaction, and we can only be thankful that a literary artist like Mr. Stephen has consented to provide a stereotype upon which no successor is likely to improve.

Johnson's literary merit has recently met with another redoubtable champion in the person of Mr. Matthew Arnold, who suggests, with much reason, that no more useful and interesting school-book could be found than a selection from the 'Lives of the Poets.' In this latest work, in fact, we get Johnson's own style—that style which was "the man" in Buffon's sense. Mr. Stephen fully admits this; but his narrow limits of space do not suffer him to enter upon the interesting question why Johnson adopted in so many works the ponderous and artificial structure of sentences now almost proverbially identified with his name. We suspect that he entertained a scruple or prejudice very similar to that which caused even Garrick to act Macbeth in a modern general's uniform and a wig. He thought, as perhaps not a few think still, that it was due to the dignity of an eminent writer dealing with serious topics to be in court dress, as it were, just as Buffon, not only metaphorically but actually, attired himself in lace ruffles and diamond buckles, when about to add a chapter to his great work. It will be recollected that Johnson resisted the proposal to place an English epitaph to the memory of Goldsmith on the walls of Westminster Abbey, saying that such a memorial would "disgrace" its subject and its originators. But so soon as this prejudice was removed, as in the case of his political pamphlets, his letter to Chesterfield, and the 'Lives of the Poets,' he showed himself master of a style singularly lucid, forcible, and at times even terse.

The characteristics of Johnson's conversation are so familiar to readers of Boswell, and their outline is so clearly set forth in Mr. Stephen's description, that any detailed notice here would be superfluous. With all justice to the force of his reasoning when it pleased him to reason on the right side, nobody could deal at other times in more audacious paradoxes backed by even more sophistical arguments. And even when he really believed what he contended for, his logic was often questionable. One day Boswell records that he was asserting the critic's right to condemn a work which he could not surpass or equal himself. This he supported by the following illustration: "You may scold a carpenter who has made you a bad table, though you cannot make a better: it is not your trade to make tables." The element of commonplace is not often found in his remarks, at least as we have them recorded in Boswell. But at times Homer nodded, and gave occasion to Alexander Chalmers's happy parody of a Boswellian dialogue:—

"I asked Dr. Pozz. if he approved of green spectacles." Pozz.: "As to green spectacles, sir, the question seems to be this: if I wore green spectacles, it would be because they assisted vision, or because I liked them. Now, sir, if a man tells me that he does not like green spectacles, and that they hurt his eyes, I would not compel him to wear them. No, sir, I would dissuade him." A few months after I consulted him again on this subject, and he honoured me with a letter, in which he gives the same opinion. It will be found in its proper place, Vol. VI. p. 2789. I have thought much on this subject, and must confess that in such matters a man ought to be a free moral agent."

This is "excellent fooling"; and even Boswell would have admitted that the caricature was effective. But it does not cause us to feel one whit the less how delightful must have been the conversations in which Johnson took the lead, and how vast a debt of gratitude is due to Boswell. As Mr. Stephen says:—

"It is not till we compare his reports with those of less skilful hearers that we can appreciate the skill with which the essence of a conversation is extracted, and the whole scene indicated by a few telling touches. We are tempted to fancy that we have heard the very thing, and rashly infer that Boswell was simply the mechanical transmitter of the good things uttered. Any one who will try to put down the pith of a brilliant conversation within the same space may soon satisfy himself of the absurdity of such an hypothesis, and will learn to appreciate Boswell's powers not only of memory but artistic representation."

In our day, when conversation is a lost art, and in an age which has been not inaccurately described as distinguished for extemporaneous writing and prepared speaking, we are inclined to look back regretfully upon these scenes. A man who should be disposed now to "fold his legs and have his talk out" would be voted a bore of the first quality. But although Johnson's knock-down retorts would be almost as inadmissible nowadays as his other social peculiarities, even the cultured minds of the present generation may be attracted by other features which they are in no danger of too often encountering. This series of "English Men of Letters," according to the prospectus, is especially intended for "those who have to run as they read." We can bestow no higher praise upon this the first specimen than by expressing a belief that its readers will certainly be induced to take up the famous biography abridged in its pages, and will moreover gain

(that with which Boswell cannot furnish them) a clear and accurate view of Johnson's merits as a writer and a critic.

But a short space is needed to deal with the second book on our list. With the exception of a chapter on Oxford life in the last century, and an appendix discussing the duration of Johnson's college career, the bulk of Mr. Hill's volume is composed of articles republished from various periodicals. Under these circumstances it would perhaps be unfair to notice that the chapter on Lord Chesterfield is disproportionately long, while many critics of Johnson, such as Walpole, Mason, and Churchill, are not mentioned. Cowper also, to whom another chapter is devoted, has slender links with his contemporary; while, considering the few occasions on which he mentions Johnson in his writings, we are surprised that Mr. Hill did not quote the poet's expressed longing to "belabour him until the pension jingled in his pocket." In the appendix to which we have already referred, it is proved on what seems conclusive grounds that Johnson only spent about fourteen months at Oxford, and not three years, according to the popular tradition. This was Croker's hypothesis, and it is another proof of the real value of the Notes which Macaulay abused with such fierce malevolence.

In perusing Mr. Hill's volume, we must confess to a feeling which we suspect some of his other readers will share. Those who know Boswell by heart—and the race is not quite extinct yet—feel somewhat impatient when very familiar maxims and repartees are quoted on every page. Of course this must be the case in any account of Johnson's life; but the feeling on the readers' side is natural and irrepressible. They experience a sort of amused impatience, just as when a comparative stranger takes upon himself to introduce an intimate friend to them with much solemnity. But we must not be ungrateful. Not to mention the sad probability that Boswell may soon be relegated to the respectable seclusion of the book-case, except when honoured by selection as a subject for a literature examination, it would be obviously unfair to censure one who brings much, because it is not more. But we may venture a suggestion to Mr. Hill, and to any future narrator, which may be worth consideration. Instead of chopping up Boswell, why not edit him? The labours of Croker and Mr. Fitzgerald have not exhausted the field, and the most modest gleaning would be gratefully accepted. Such an edition, and a good selection from Johnson's writings—some of the 'Ramblers' and 'Idlers,' the 'Lives of the Poets,' and one or two of the pamphlets—would meet a real want. To many scholars it would be a labour of love, if not of profit; and it would furnish a well-deserved monument to one whose place is deservedly high in the number of English classics.

The Law relating to Trustee and Post-Office Savings Banks, with Notes of Decisions and Awards made by the Barrister and the Registrar of Friendly Societies. By Urquhart A. Forbes. (Hardwicke & Bogue.)

Few of our institutions have had a more beneficial influence among the working classes than savings banks, and few have increased in importance so rapidly as they have done. Though now so widely and numerous estab-

lished, savings banks owe their origin to the unpretending efforts made by a few philanthropic persons about the beginning of the present century to encourage thrift among the working classes. The Rev. J. Smith, formerly rector of Wendover, was one of the persons referred to. In 1799 he, with two other persons, offered to receive weekly any sum not less than 2d., and if the repayment of the deposit was not required before the following Christmas, and if certain other conditions were complied with, to increase the amount of the deposit by one-third. Efforts with a similar object were made in different parts of the country, the most important of them being that made by the Rev. H. Duncan at Ruthwell, in Scotland, which resulted in the establishment of what was called a Parish Savings Bank and Friendly Society. This society was a much nearer approach to the modern savings bank than any of the pre-existing institutions. A minute account of its character and working was widely circulated, and with such good effect that in 1817 seventy-eight similar institutions had been established in Great Britain. In the year just named, the first year in which legislation on savings banks took place, two acts were passed authorizing the formation of societies in Ireland and England of any number of persons "for the purpose of establishing any institution in the nature of a bank" to receive deposits of money for the benefit of the depositors, and to accumulate the produce of "so much as shall not be required by the depositors, their executors or administrators," deducting thereout only "so much as shall be required to be retained for the purpose of paying and discharging the necessary expenses attending the management of such institutions, according to such rules, orders, and regulations as shall have been or shall be established for that purpose, but deriving no benefit whatsoever from any such deposit or the produce thereof." The acts also, among other things, provided certain legal remedies for the new banks, and exempted them from certain fiscal obligations. In the following year an act was passed requiring the rules of savings banks to be confirmed by the Justices of the Peace of the district in which the bank might be established. In the year 1828 important legislation took place upon savings banks. By an act passed in that year the rules of banks thereafter to be established were to be subject to the approval of the Commissioners for the Reduction of the National Debt as well as the Justices of the Peace, and were, moreover, to be certified (by a barrister to be appointed under the act) to be in conformity to law and with the provisions of the statute. By this act it was also, among other things, provided that not more than 30*l.* should be received from any depositor in any year, nor more than 150*l.* in the whole, and that interest should cease when principal and interest together amounted to 200*l.*; that friendly and some other societies should, under certain conditions, be allowed to deposit in savings banks, the limit in their case being 300*l.*; and that minors and married women might become depositors. In the year 1844 an act provided that the barrister appointed under the act of 1828 should have power to settle disputes between the trustees and managers of a savings bank and the individual depositors, their executors, administra-

tors, next-of-kin, creditors, assignees in bankruptcy, or any persons claiming to be such executors, &c., and authorized him for that purpose to inspect books, and examine witnesses on oath, and by the same act provision was made for the distribution of the deposits of illegitimate depositors dying intestate and without lawful next-of-kin. Another important act affecting the older savings banks is the 26 and 27 Vic., c. 87, which consolidated the provisions of the earlier acts, and at the same time introduced certain improvements in the mode of managing the bank business. By a still later act, 'The Savings Bank (Barrister) Act, 1876,' the powers and duties conferred upon and entrusted to the barrister appointed under the act of 1828, as above mentioned were transferred to the Registrar of Friendly Societies.

In the year 1860 a most important extension of the savings bank system was effected by the establishment of Post Office Savings Banks. The advisability of such a measure had for some time previously been discussed by social reformers, and, at the Bradford meeting of the Social Science Association in 1859, the step was ably advocated by Mr. Sikes, of the Huddersfield Banking Company, in a paper read by him before the Association. The banks so established have one great recommendation over the older banks, as they afford "the security of the Government for the repayment" of the deposits. On the other hand, however, they allow interest at the rate of 2*l.* 10*s.* only, whilst the trustee banks allow a little over 3*l.* The Post Office banks have not, as might perhaps have been expected, proved to be rivals of the older ones, but seem rather to be supplementary to them; for the former, it is clear, meet the wants of, and are used by, a humbler class of depositors than the latter. This fact is shown by some statistics which Mr. Forbes gives us in the introductory chapter of his book. From these statistics it appears that in 1875 there were in the United Kingdom 470 of the older banks; that the number of accounts open at such banks was 1,479,192, and that the total amount of the deposits was 42,388,316*l.* 2*s.* 7*d.*; that in the same year (that is, fifteen years after the new system had been introduced) there were in the United Kingdom 5,260 Post-office banks; that the accounts open at such banks numbered 1,777,103, and that the total amount of the deposits was 9,355,436*l.* It will be observed that, whilst the amount of the deposits in the older banks gives an average of nearly 29*l.* for each account, the amount of the deposits in the Post-Office banks gives an average of a little over 5*l.* 5*s.* for each account. The small average in the latter case is forcibly suggestive of the humble position in life of the bulk of the depositors in the Post-Office banks.

Mr. Forbes's work contains, among other things, an interesting historical sketch of savings bank legislation; all the acts and parts of acts now affecting savings banks, together with the Post-Office regulations, the Bankers' Books Evidence Act; and the Government Annuities Acts. In an Appendix certain report-d cases of importance are given, and an excellent index completes the work. The book should be in the hands of all persons engaged in the management of savings banks.

The Godavery District. By H. Morris. (Trübner & Co.)

MR. MORRIS'S work on the Godavery District is far superior to the writing to which we are ordinarily accustomed on Indian subjects. It shares with others, it is true, the fault of being too limited as to locality, and too detailed, perhaps, to be generally interesting; but the care which has been taken in collecting material, and the lucid manner in which the information is imparted, entitle it to a place on the book-shelves of every student of Indian matters.

On reading the first chapters one is tempted to put the book aside as one for reference only, with the thought that statistical data of the condition of that particular district are little likely to be required, but the latter portion is full of interest, and may be read with pleasure by all. We may instance the chapters on ancient history, early English settlements, and the Dutch and French settlements, more particularly, perhaps, those on early English administration, the first collectorates, and the revenue survey and settlement. These last give an account of the efforts of the East India Company to establish order and improve the condition of the people, their failure, and the success of the present system. The art of Government and the principles upon which alone the material prosperity of a country can be established, were not so well understood in those days as they are now; local information was also deficient, and it is easy to understand the mistakes into which the authorities fell. The most patent, perhaps, was the attempt, seeing how incapable the existing zemindars were of government, or rather management of property, to extend that species of tenure by sale of estates, doing away, even where it existed, with the only tenure which brought the mass of the people into direct relations with the Government. The temptation to such a course which the easier collection of revenue furnished was, no doubt, great at the time to a comparatively weak Government, whose primary object was to rule as economically as possible, but the evils resulting from it were incalculable; not only was the district desolated and brought to the verge of ruin by the extravagance and incapacity of the zemindars, but Government was shut out from all information about the requirements of the population. This is shown in the following extracts from a minute by Sir Thomas Monroe, then Governor of Madras, written at the close of a tour in these districts in the year 1822:—

"Although the circars are our earliest possessions, there are none, perhaps, of which we have so little knowledge in everything that regards the conditions of the people. Little or nothing has been added to the information given forty years ago by the Committee of Circuit. By being so much nearer to the time of the conquest of these districts, they had the advantage of communicating with many of the local officers and inhabitants who had lived under the native government, and they had thereby a better opportunity than we now have of ascertaining what had been the rights of the different classes of the people, and the rules and customs by which the public revenue was secured. . . . The weakness of the authority of Government in the circars is owing to our restoring the estates of the petty zemindars, who had been subdued, contrary to the opinion of the Committee of Circuit; to our erecting by the Permanent Settlement a new set of proprietary zemindars; to

our not reserving a single village in which we could have direct control over the ryots, and to our transferring to these proprietors the karnams, who are the source of all our information."

Sir Henry Montgomery, who has only within the last few days passed away from among us, was perhaps more instrumental than anybody else in abolishing the evil and instituting the present system of land revenue and survey, although its actual introduction did not take place for fifteen years after his direct connexion with the northern circars had ceased. It was upon his report that the Board of Revenue remarked that—

"the system, besides involving the principle of intermediate agency, injurious in any form, however modified, presents the anomalous aspect of two proprietors—the ryot virtually so, and the zemindar proprietor by creation. The ryot occupies the most important place in the fixed system of India. He is the source whence all rent is drawn; but his position was affected and his importance destroyed by the power and rights acquired by the zemindars. The two interests, it is obvious, cannot coexist. The zemindar and ryot are placed in a position of antagonism, and one or other must yield. As rent is entirely drawn from the ryot, it does not require any lengthened argument to show that where the ryot is obliged to yield, the sources whence revenue is drawn become impaired. The Board are of opinion that this fundamental defect in the Permanent Settlement has been the main cause of the decay of the revenue in the northern circars."

To the change thus brought about, more, even, we believe, than to the irrigational works since constructed, are due the present prosperity and well-being of the Godavery District.

At a time, however, when we have just passed through the crisis of a great famine, and when the dispute whether water or rail is the better means of preventing mortality from a like cause in the future is at its height, the most interesting part of the work before us is that relating to the great "anicut" and the irrigational works dependent upon it; nor will it detract from that interest that it is connected with the name of Sir Arthur Cotton. It is easy to understand, looking to the success of that undertaking, his enthusiasm in the cause of irrigation, but never the less must the exceptional circumstances of the locality be remembered, and not allowed without due inquiry to bias opinion in favour of works of a like nature.

The land to be irrigated consisted for the most part of a delta formed by the river, of a soil of the most productive character, only requiring water to afford an enormous yield, with such levels that no long, unproductive channels or pumping machinery were necessary; the great river itself being capable of supplying water sufficient for the wants of the whole possible irrigational area as soon as the retaining dams were finished. It is true of the present condition of the province that—

"Famine is unknown. The people are prosperous and contented. It is the garden of the great northern province. Its revenue, instead of being reduced, as it once was, to the verge of bankruptcy, is more elastic than it has ever been; its population has more than doubled, the material prosperity of its inhabitants is proved by their being better fed, better clothed, and better educated than formerly; its commerce has flourished, and its trade has developed to a marvellous degree."

Instead of the reverse picture of 1833:—

"The crushing misery which gradually came upon the people and slowly destroyed them was appalling. As it increased from day to day thousands emigrated to Madras and to other more fortunate districts. A stream of pilgrims flowed night and day towards the south. . . . The great Northern Road soon became one long grave-yard. It was often most difficult to distinguish between the dying and the dead."

But this is no argument where the circumstances are not equally favourable. It must also be remembered that even in this case the expenditure was more than double the original estimate, and it is open to grave doubt whether it would be wise to undertake such a risk where there is not a large margin of reproductiveness; and, further, whether a larger saving of life in the case of a recurrence of a wide-spread famine could not, with the means at the disposal of Government, be effected by further connecting the ports and present system of railways than by irrigational works, which must be limited to comparatively small districts. People are apt to forget that over-expenditure when large and unproductive means over-taxation, with its attendant evils, or, in other words, that slow starvation of resources, and consequent stoppage of development, which ruins a country in the course of years even more effectually than occasional, though severe, famine, which the administration may hope in the future to be able to meet by exceptional measures as the means of communication improve.

NOVELS OF THE WEEK.

Dangerfield. By H. Baden Pritchard. 3 vols. (Tinsley Brothers.)

Corrafin. By the Author of 'Marley Castle.' 2 vols. (Same publishers.)

THE author of 'Tramps in the Tyrol' writes easily, and therefore pleasantly; and his "dramatic story" of 'Dangerfield' may be commended to the notice of novel readers. It is, indeed, dramatic chiefly from the stage-carpenter's point of view, the virtual hero discharging the humble functions of a scene-shifter at "the Theatre Royal, Comus"—or, as Mr. Pritchard calls it elsewhere, "the Comus Theatre, in the Strand." It might seem difficult to work the romance of a three volume novel into the commonplace existence of a stage carpenter; but the fact is that Tom Heatherly is something more. He is a born gentleman, who comes up to London with a portfolio of paintings and a delicate young wife, and who gets one of his pictures accepted at the Academy whilst he is still shifting scenes in the Strand. The story is clearly improbable, but it becomes interesting enough in Mr. Pritchard's hands. This, however, is only the opening of the novel, which introduces us to much higher life, and to the melo-dramatic villain of the piece, who may be said to play the title rôle of a rather sensational drama. These three volumes are quite worthy of being made the companions of a holiday, and will serve to pass a few hours as rationally as most other novels of the day. Neither the matter nor the style of the fiction is of the highest order, but both are more than passable. It is not clear what the author means by "taking out a warrant for vexatious quibbling," or by a dozen oddities of a similar kind. Nor can he be complimented on his knowledge of stage life, or of the interior

aspects of London club life. There are clumsy scenes in 'Dangerfield,' but, at the same time, there are more than a few well-conceived and lively situations.

'Corrafin' is an Irish story, and some of the incidents are well told, though, on the whole, the practical jokes and witticisms are laboured, and are redolent more of the lamp than of the soil. Such monsters as Medge, the butt of the regiment, and the victim of Araminta Smith, do not conduce to the merriment they are intended to provoke, and the love story of Laurie Harden is somewhat tedious and improbable. The sun of Scott seems to have set, and this is only one more of the failures of the admirers of his style. However, the author has spared no pains to be both grotesque and tragic, and it is with some compunction that we feel we cannot be grateful for the effort.

HEBREW LITERATURE.

DR. SCHILLER-SZINESSY, of Cambridge, has lately brought out the first of his *Occasional Notices of Hebrew MSS.*, which contains a detailed description of the famous and unique Leyden MS. of the Talmud of Jerusalem. Dr. Steinschneider's description of it in his catalogue of the Hebrew MSS. at Leyden is, in fact, too incomplete for such an important MS., on which the editions of this Talmud are based. Dr. Schiller-Szinessy mentions the hitherto unknown fact that Jacob ibn Adoniyah, one of the owners of the MSS., and who is known as the first editor of the Massorah, assisted largely in the *editio princeps* of the Talmud of Jerusalem. The author's excursus on the Palestinian recension of the Talmud, which follows the description of the Leyden MS., is clear and useful, although it contains no new facts. Valuable, also, is his account of the MS. of the Mishnah in the Cambridge University Library, containing the recension of that on which the Talmud of Jerusalem is based, as also the articles following, which are an extract from the unedited second part of his Catalogue of Hebrew MSS. The reproduction of the poem by Solomon Harizi is superfluous, since it has been already published from MSS. by Dr. Neubauer in his 'Melekheth Hashshir,' p. 44. From p. 41 of the same book the learned author could have learned that Harizi takes *prvvo* in the sense of "translating" only, and not "copying." Why Dr. Schiller-Szinessy gives to his publications fancy titles in Hebrew we cannot understand. We should have thought that times had changed even with Jewish writers. We understand that a second edition of the *Occasional Notes I.*, as well as a second part of it, is in the press.

Signor Federico Sacchi's *I Tipografi Ebrei di Soncino*, of which the first part has just been published, is an important contribution to the history of printing. Although about twenty-five Hebrew works were printed before 1483, when a printing-office was established at Soncino, we must allow to the printers of this establishment the honour of diffusing and perfecting the art of printing. The author corrects and supplements De Rossi's book on the subject, with the help of Dr. Steinschneider's great Catalogue of the Hebrew printed books in the Bodleian Library and Zedner's of those in the British Museum. He also mentions Hebrew books which are amongst the latest acquisitions of the British Museum. In his list of books printed from 1483 to 1547 by the Soncino, Signor Sacchi gives in chronological order not only the Hebrew books, but also those in other languages. This enhances the value of his essay. The biography of the typographers of the Soncino establishment is very complete, and the voluminous notes are most instructive. We miss, however, amongst the books quoted by the author, the elaborate essay on the printing of the Talmud by Rabbi R. N. Rabinovicz, published

as an appendix to the eighth part of his 'Varie Lectiones in Mischnam et in Talmud Babylonicum,' Munich, 1877, of which a brief account has been given in these columns. The author would have found there that between the printing of the Talmudical treatises 'Berakoth' and 'Beqa' on the one hand, and that of Hulin on the other, four other treatises were printed, probably at Soncino also. We have expressed our regret that bibliographical essays of such importance as that of Rabbi R. N. Rabinovicz should be written in Hebrew, and should be thus inaccessible to the public at large. It would be a great service to bibliography if this essay were to be published in a condensed form in a modern language. Anyhow we congratulate Signor Sacchi on the publication of the first part of his memoir, and hope that he may supply the above-mentioned omission in his second part, which will contain a full description of the books published by the printing-offices of the Soncino.

OUR LIBRARY TABLE.

It is doing Mr. Lucas no injustice to suppose that the circulating libraries would never have seen his *Camp Life and Sport in South Africa* had it not been for the present disturbances on the border of the colony. Mr. Lucas carries his readers back, what is a long time in the history of a colony, to the days when Sir Henry Somerset was at the head of the Cape Mounted Rifles, and Sir G. Cathcart was the Commander-in-chief. He tells his adventures as a sportsman and soldier, in a frank good-natured fashion, that will make his readers like him, and his volume may be recommended as containing a good deal of information regarding the habits of bustards, zebras, rock rabbits, ant-bears, and other animals. Mr. Lucas is a keen sportsman, and he is free from that craving for the slaughter of big game that is but too common. The volume is published by Messrs. Chapman & Hall.

SIR HENRY DRYDEN has written a careful account of Kirkwall Cathedral, which has been sent to us by the local publisher.

WE have received two biographical pamphlets: 1, of the lamented Hermann Grassmann, author of the Dictionary to the Rig-Veda, by Dr. Victor Schlegel. He speaks of Grassmann as a theologian, mathematician, and philologist; 2, of the late Prof. H. Kochly, by Dr. A. Hug.

THE edition of the four Gospels from the 'Codex Aureus' at Stockholm, which we have just received, is done splendidly and with the greatest care. The Latin text is neither that of Jerome nor of the Itala, according to the collations given by the editor, Dr. Joannes Belsheim. The Preface is most instructive in every respect. The history of the manuscript is rather curious. It has two Anglo-Saxon glosses, and it was bought by King Alfred, as is to be learned from a colophon. As to date of the MS., it can scarcely be later than 871 B.C. Dr. Belsheim thinks that the earliest part of it was written in England about the end of the sixth or the beginning of the seventh century, a date perhaps a little too early, to judge from the fac-similes at the end of the volume. The edition is dedicated to His Majesty, Oscar II., King of Sweden.

WE have on our table *The Method of Law, an Essay*, by J. H. Monahan (Macmillan),—*A New Grammar of the English Language*, by Rev. G. Bartle (Edinburgh, Laurie),—*First Principles of French History*, by T. S. Taylor (Relfe Bros.),—*Bacon's Essays, with Introduction and Notes*, by Rev. H. Lewis (Collins),—*The Cape and South Africa*, by J. Noble (Longmans),—*Light*, by A. M. Mayer and C. Barnard (Macmillan),—*A Candid Examination of Theism*, by Phisicus (Trübner),—*Home Culture of the Watercress*, by S. Hibberd (E. W. Allen),—*Strapmore*, by F. C. Burnard (Bradbury & Agnew),—*Ally Sloper's Guide to the Paris Exhibition*, by C. H. Ross (Judy Office),—*Animals and their Social Powers*, by M. T. Andrewes (Griffith & Farran),—*Great and*

Small, by H. Poole (Griffith & Farran),—*The Humorous Works of the late gifted Hopkins* (Blackwood & Co.),—*Songs of Two Worlds*, by the Author of 'The Epic of Hades' (Kegan Paul),—*The Faust of Goethe, Part I., in English Verse*, by W. H. Colquhoun (Moxon),—*Legends of the Rhine*, by Dr. A. Baskerville (Bonn, M. Cohen),—*Emmanuel*, by Rev. M. Russell (Dublin, Gill & Son),—*Leisure Hours*, by M. A. T. Sandys (Pickering),—*Kosmogonia*, by Lake Elbe (Edinburgh, Livingstone),—*The Lord's Host*, by Rev. G. W. Butler, M.A. (Edinburgh, Oliphant & Co.),—*The Mystery of Pain, Death, and Sin*, by Rev. C. Voysey (Williams & Norgate),—*Sermons never Preached*, by P. Phosphor (Trübner),—*Oro y Oropel*, by Don V. de Arana (Bilbao, E. Delmas),—*Zur Laut- und Flexions-Lehre des Altfranzösischen*, by Dr. F. Neumann (Heilbronn, Henninger),—*Die Geologie der Gegenwart*, by B. V. Cotta (Leipzig, J. Weber). Among New Editions we have *The Decalogue, the Belief, and the Lord's Prayer Versified* (Pickering),—*The Dean's English*, by G. W. Moon (Hatchards),—*Tales from Blackwood, Part I.* (Blackwood),—*Daniel Stern, Histoire de la Révolution de 1848* (Paris, Lévy),—*The Fern Paradise*, by F. G. Heath (Low). Also the following Pamphlets, *A Few Suggestions on Prayer-Book Reform*, by G. Biller (Wyman & Sons),—*Dangers from Colour Blindness*, by B. J. Jefferies (Boston, Rand & Co.),—*Shakespeare and the Stage*, by the Rev. H. R. Haweis (Kegan Paul),—and *Sewage Irrigation by Farmers*, by R. W. P. Birch (Spon).

LIST OF NEW BOOKS.

Theology.

Benson's (R. M.) *Benedictus Dominus, Meditations for Every Day of the Year*, Complete in 1 vol. 7/ Vol. 2, 3/6
Butler's (G. W.) *The Lord's Hosts*, cr. 8vo. 5/ cl.
Ingalls (Rev. A.) *The Sunlit Valley*, 12mo. 2/6 cl.
Watkins's (F. B.) *Speke Sermons*, cr. 8vo. 4/ cl.

Poetry and the Drama.

A Town Garland, a Collection of Lyrics, by Henry S. Leigh, cr. 8vo. 6/ cl.
Butler's (L.) *Poems*, cr. 8vo. 5/ cl.
Gilman's (R. J.) *Guzman the Good, a Tragedy; the Secretary, a Play; and Miscellaneous Poems*, 3/6
Stuart's (H. M.) *The Message Home, and other Poems*, fcp. 2/6

Law.

Evans's (W.) *Treatise upon the Law of Principal and Agent in Contract*, roy. 8vo. 30/ cl.

History and Biography.

Cushman (C.) *Letters and Memories of her Life*, Edited by Emma Stebbins, 8vo. 12/6 cl.
Denison's (G. A.) *Notes of My Life, 1805-1878*, 8vo. 12/ cl.

Geography.

Hughes's *Inspection Questions in Geography for Standards 2, 3, 4, 5, 6*, cr. 8vo. 2/ paper.
Jenkinson's *Practical Guide to North Wales, with Map*, fcap. 8vo. 6/6 cl.
Kelly's *Post-Office Directory, Cheshire*, roy. 8vo. 15/ cl.

Philology.

First B.A. Examination of University of London, Handbook to Study of Latin, &c., by a Private Tutor, 4/6
Ovid's *Fast*, Books 1-3, Literally Translated by Roscoe Mongan, 12mo. 2/ awd.

Science.

Holmes's (E. M.) *Botanical Note-Book*, 8vo. 3/ cl.
Sawyer's (J.) *Automatic Arithmetic*, oblong, 10/6 cl.
Symons's (G. J.) *British Rainfall, 1877*, illus., demy. 8vo. 5/

General Literature.

Eliot's (G.) *Works—Scenes of Clerical Life*, Vol. 2, Cabinet Edition, post 8vo. 5/ cl.
Helmors's (M. C.) *A Little Western Flower*, 12mo. 2/ bds.
Jenkins's (E.) *Haverholme, or the Apotheosis of Jingo*, a Satire, cr. 8vo. 6/ cl.
London Society, Vol. 33, 8vo. 10/6 cl.
Mallock's (W. H.) *The New Paul and Virginia*, cr. 8vo. 3/6 cl.
Oliver's (Mrs.) *The Gledstones and the Siege of Coklaw*, 3/6
Ryderhurst, a Novel, by Hester Hope, 3 vols. 31/6
Smith (Rev. B.) *Waymarks placed by Royal Authority on the King's Highway*, cr. 8vo. 3/6 cl.

CAPTAIN COOK.

Now that Mr. Woolner's fine statue is placed in front of the Athenæum Club-House, the following particulars may be interesting.

Some months ago His Excellency F. A. Weld, Governor of Tasmania, gave an account to the Royal Society of that colony of his visit to the volcanoes of Hawaii, and remarking on Cook's discovery of the island in 1778, he stated that a tradition had existed among the natives to the effect "that Lomo, the god of fire, white skinned and fair-haired, had been driven forth with his followers, on account of some indiscretion into which the natural fervour of his disposition had led him

Nevertheless it was understood that he would one day return across the sea to revisit his ancient abode. When the sails of Cook's ships were seen rising above the blue waters of the Pacific, and moving shorewards, a cry was raised that Lomo, the fire god, was returning. Priests and people flocked to the beach, and when they saw the strange appearance of the Englishmen, their white faces, smoke (of the fragrant weed) issuing from their mouths, and still more when they saw and heard the fire of the guns, doubt was converted into certainty; victims were prepared, and the great navigator was led to the sacrificial temple, or enclosure of terraced stones, and sacrifice was offered to him. Unfortunately, disputes which arose led the natives to believe that Lomo or his followers had not forgotten their ancient propensities, and having failed, as they thought, to propitiate him, with their sacrifices and offerings, they resolved to inflict a fresh term of banishment upon him, and to drive him again across the seas. As Cook was retreating to his boat, under pressure of the angry and menacing crowd, one native, more excited than the rest, pushed him violently, causing pain, which Cook showed by an exclamation or gesture. They then saw that he was sensible to pain, and consequently but mortal, and a native at once dealt him a heavy blow with a weapon. He fell, wounded, and was quickly killed, to their astonishment at first, and subsequent regret."

This statement, as will be seen on comparison, explains some points that were left doubtful in the narrative of Cook's memorable voyage.

Mr. Allingham has been good enough to send us the following verses:—

A STATUE FOR SYDNEY, NEW SOUTH WALES.

COOK, mariner of Whithy, gave the chart
Another England in the great South Sea.
Lo, re-embodied now by Woolner's art,
The bold and honest Spirit! who once more
Will voyage to that Australasian shore,
Bearing a message, without tongue or pen,
As brief, as full, as English words could say.
There on his breezy column will he stand,
The bloodless conqueror, viewing sea and land,—
An English city, in whose deep blue night
For Charles' Wain the Southern Cross hangs bright,
Ships from Old England gliding up the bay,—
And signify with that uplifted hand
(The gesture once of joy-astonish'd heart),
"Greeting to all my Brother Englishmen!"

W. ALLINGHAM.

June 25, 1878.

THE CHINESE "O-ME-TO."

June 14, 1878.

I KNOW no sufficient authority for Prof. Monier Williams's opinion, that the Chinese invocation "O-me-to" is a form of the Sanscrit *Amita*, the "Infinite." It was more probably, in the first instance, a form of *Amata*, "the Eternal."

S. BEAL.

THE CONVENTION OF SARATOGA.

MR. CHARLES DEANE read a paper last autumn before the American Antiquarian Society on 'Lieutenant-General John Burgoyne and the Convention of Saratoga,' which is now published and is a useful contribution to historical literature. He has had the advantage of consulting the papers of General Heath, which abound in facts concerning this episode in American history. The result is to show that Washington's conduct was less creditable than has been generally supposed, and that the action of Congress deserves the emphatic condemnation of all honest men. No justification for the violation of the Convention can be advanced by any reader of Mr. Deane's paper; nor is it easy, in the light of the information here afforded, to call in question the aptness of the phrase "rapacious plunderers" applied by Mr. Adolphus in his 'History of England' to the Americans who had official dealings with Burgoyne's troops. Mr. Deane is evidently too anxious to set forth the truth to keep back or soften facts, but he scarcely gives full effect to the impression which these facts must have made upon his mind when he expresses his conviction

that the acts of Congress were "not marked by the highest exhibition of good policy or of good faith." It is clear, on his own showing, that these acts were marked by bad policy and bad faith. However, it is possible that Mr. Deane had to modify his censure out of consideration for the sensitive patriotism of his hearers. To one point he has given the attention which it deserves; and this is, the precise number of the men who capitulated at Saratoga. In a recently published book, entitled 'Columbia and Canada,' a variety of figures are cited to show that seven histories of the United States contain different statistics on this head. All agree that the army originally numbered 10,000. Mr. Bancroft, however, maintains that the number was far greater,—that the losses amounted to 10,000 before the capitulation. Mr. Deane quotes two documents of Congress, in one of which it is said that the muskets delivered up numbered 4,647, and that this was too few, seeing that the prisoners numbered 5,642. None of the histories referred to above contains the latter figures, so that another variation must be added to the list. What cannot be contested is, that Burgoyne's army originally numbered 7,902, and that in the despatch announcing the capitulation he said 3,500 laid down their arms, of whom 1,600 were Germans. In the event of Mr. Deane adding to or revising this valuable paper, he would do well to take notice of these facts.

'CORIOLANUS.'

In a recent note on the 'Merry Wives of Windsor' I endeavoured to show how, by an erroneous compression of two scenes into one, the whole plot of the play had been thrown into confusion. With your permission I will now point out how a similar error has complicated the plot of 'Coriolanus.' In this instance, however, the Folio is not to blame; the confusion has arisen from the disregard, by modern editors, of the clearly marked division of the scenes in the original edition; clearly marked, that is, by the entrances and exits of the personages of the drama, for it must be borne in mind that in the Folio edition the acts only of this play are numbered, the scenes are not numbered. Act ii. sc. 1 commences with a discussion between Menenius and the Tribunes, Sicinius and Brutus: it is interrupted by the entry of Volumnia, Virgilia, and Valeria, who bring news of the approach of Marcius, and the hero himself soon after arrives on the scene in triumph. This portion of the play ends with the stage direction: "Flourish. Cornets. Exeunt in state as before."

Then follows—"Enter Brutus and Sicinius." This direction has been discarded since Theobald's time, and in lieu of it all modern editions have "Brutus and Sicinius come forward," or "The Tribunes remain," thereby making the discourse between the Tribunes, which follows, part of scene 1. Except the fact that Brutus and Sicinius were on the stage when Marcius arrived, and are not specially mentioned in the general "Exeunt, &c.," I can discover no reason for this change, which has, moreover, the unhappy result of making Marcius arrive in Rome, stand for Consul, and be banished all on one day! It also requires us to suppose that Titus Lartius, who, in Act i. sc. 9, ll. 75-8, was left in charge of Corioli, who we learn in Act ii. sc. 2, ll. 41-2, had not then returned to Rome, and who, in fact, does not make his appearance till Act iii. sc. 1, was nevertheless present in Rome on the day of Marcius's triumphant entry! Any one reading the play with the view of ascertaining its plot will see at once that that portion of Act ii. sc. 1 which ends with the stage direction quoted above ("Exeunt in state as before") represents one day, and that the portion of the play commencing "Enter Brutus and Sicinius," and ending with Act iv. sc. 2, inclusively, represents another and a separate day, and that between these two days a considerable interval is to be supposed by the audience.

The Folio, however, is not immaculate; it contains an error which has hitherto passed unnoticed. When, in Act ii. sc. 1, Marcius enters in triumph, the stage direction is, "Enter Cominius, the Gene-

ral, and Titus Lartius: between them Coriolanus," &c. Titus Lartius does not speak, is not addressed, nor is any reference made to his presence, and, in fact, we have seen above that he could not, in accordance with the plot, possibly be present on this occasion. His name is nevertheless retained by all editors in this stage direction. Whether it first got there by an oversight of the author, or whether—which I think is highly probable—the actor who played the part of Titus was called in by the stage-manager to swell, as a mute, the triumph of Marcius, and so got named in the prompter's copy by the part he played, it is of course now impossible to decide; but that his name is here in error there can be no doubt, and, as no stage direction in such a case is considered sacred, future editors might, with a safe conscience, venture to strike it out; while at the same time they restore to the play, as marking a separate scene, the entry of the two Tribunes noted above.

P. A. DANIEL.

P.S. Since the above was written Mr. F. G. Fleay has suggested to me a highly probable cause of the appearance of Titus Lartius's name in the stage direction of Act ii. sc. 1: he supposes that the actor who took this part doubled it in this scene with that of the Herald who appears and speaks here only. When we consider the number of small parts in this play and that a full company, exclusive of supernumeraries, seldom consisted of more than twelve or thirteen actors, it is evident that two or more parts must have been allotted to one man.

Literary Gossip.

WE hear that the work to which the late Sir W. Stirling-Maxwell devoted a great deal of research,—that is, the 'History of Don John of Austria'—has been left in a completed form, and ready for immediate publication. It consists of three volumes.

It has been stated that, being in bad health, Prof. Bain of Aberdeen intends to retire from his chair. He is, we are glad to hear, not in bad health, and does not think of immediate retirement. Born in 1818 he may feel the need of rest; but there is not the smallest probability of his requiring or seeking retirement until a successor after his own mind can be appointed.

It is said that the United States Government, after consideration, has resolved to disregard the provisions of the Postal Union Treaty with regard to the delivery of book packets. Orders have been given to stamp all such packets "Undeliverable," and to return them. The authorities base their determination on a clause in the fourth article of the Treaty, which, however, relates to the case of a country desiring to exercise jurisdiction over the post-office, and to hinder the circulation of what may be called seditious matter.

THE lamented death of Sir Thomas Hardy has naturally called attention to the multifarious duties at present attaching to the post of Deputy-Keeper. To the original work of the Office much has been added, partly by the reforms introduced by the late Lord Romilly, and partly by the singular energy and enterprise of the late Deputy-Keeper himself. But it is clear that the work of superintending an office and three totally different schemes of publication at the same time was more than could be accomplished by any one except Sir Thomas Hardy, whose special experience as regards Records was combined with a knowledge altogether unique of historical MSS. of every kind. There is no one now alive who is competent to undertake such a

responsibility single-handed. If the Calendars of state papers, the Chronicles and Memorials, and the Historical Manuscripts' Commission are all to be continued, the superintendence of these different schemes will have to be vested in a committee of scholars, or possibly in more than one committee. As these various schemes advance, the task of directing them becomes more complicated, and the management will probably be subjected to keener criticism. It is, therefore, all the more important that the best advice obtainable should be at the command of future Deputy-Keepers.

THE preparations for erecting Cleopatra's Needle are well advanced. Nearly the whole of the ironwork has been removed and the inscription on the fourth side is at present in an excellent position for examination and comparison with the various editions which have been given of it. There are several points of interest to be observed with regard to the palaeography of the older or central line, and that of the two nearer lines with which it is flanked; the former being far superior in workmanship and treatment to the later additions. This is particularly remarkable in those parts which have been covered by sand and so protected from injury by weather or design. Some of the hieroglyphics are executed in a different manner; the circle, for instance, of the middle column of text is slightly raised at the centre; in the side lines it takes the form of a deep and cup-like depression. It is expected that the work will be completed in about two months' time. The solid base of masonry and granite blocks is being built; above this the Needle will be raised upon a staging, and swung by an armed collar which will enable the monolith to be balanced, and thus easily transferred from a horizontal to a vertical position.

THERE will be published in a few days a monograph entitled 'The Punjab and North-West Frontier of India,' by an old Punjaabee. The author, General H. Cox, while making use of Cunningham's 'History of the Sikhs,' blue books, and official reports and papers, relies chiefly on personal observations extending over ten or twelve years. The General's object is, as he says in the Preface, "to present a rough sketch of a country and people destined to play an important part in the not very distant future, as some of us think."

MESSRS. HANSARD'S Monthly List of Parliamentary papers for May comprises fifty-five Reports and Papers, forty-six Bills, and twenty-nine Papers by Command. Of the Bills as many as twenty-two are examples of the new method of legislation, by provisional orders, confirmed by Parliament. Among the Reports we notice a Report upon the present state and condition of the Dublin and Kingston Railway, and the high rate of charges (with plans); a copy of all the Acts recently passed by the Government of India imposing new taxation for the year 1878-9; the Education Code of 1878, with statement showing all the modifications introduced into the Code since 1873; Correspondence, with diagrams, as to the Rule of the Road at Sea; and Return of the Sewers Commissions and Conservancy Boards in England and Wales. Among the Papers by Command attention is due to a Report by Major Hayes on the Oyster-Fisheries of France; the Reports of

the Inspectors of Mines for the Year 1877, with plans; a Return of the Signal Arrangements and Systems of Working on Railways; and a Return showing the Expenditure from the Grant for Public Education in England and Wales, and the Results of the Inspection and Examination of Elementary Schools during the Year ending August, 1877.

WE regret to hear of the retirement of Mr. George Simpson from the publishing house of Messrs. W. Blackwood & Sons. Mr. Simpson had been connected with the firm for forty years. His great capacity for business, and his extensive knowledge of books had raised him to a high rank in "the trade," and authors as well as publishers will regret the withdrawal from active life of one whose high character and kindly disposition made him more than popular with all who had the good fortune to know him.

PROF. VEITCH, of Glasgow University, has in preparation a new edition of his translation of the famous 'Discourse on Method.' The translation has already gone through four editions. Descartes's great treatise has never been so lucidly put before English readers as by means of Prof. Veitch's introductions and notes. The new edition will be prefaced by an introduction re-written throughout, and will be published by Messrs. Blackwood & Sons early in the autumn.

HAVING completed his new edition of Shakspeare, Mr. John Payne Collier, who is now in his ninetieth year, contemplates a new edition of his 'History of Dramatic Poetry.' He says "My brain will stand it, if only my hands hold out." Everybody will wish that the veteran scholar may be able to accomplish the task.

A NEW edition of Prof. Monier Williams's 'Modern India and the Indians' will be published by Messrs. Trübner & Co. in a few days.

To those students of the history of the ancient Empire of Assyria who may wish to have some definite and tangible representation of the great kings who figure in its annals, an opportunity now presents itself. Mr. A. Hayes, an amateur sculptor, who for many years was employed in the Oriental department of the British Museum, has produced a trio of statuettes in porcelain representing Sardanapalus and his queen, and the great King Sennacherib. The statues are about twelve inches in height, and will be issued to a limited number of subscribers by Mr. Jarvis, of 43, Willis Road, N.W., who has obtained from Mr. Hayes the right of reproducing them. The figures are reproductions of sculpture in the British Museum, being modified only so far as was unavoidably necessary in the transfer from the relief to the round.

THE University of Dublin has conferred the honorary degree of LL.D. on Mr. Lecky for his eminence as an historian, and on Prof. Cliffe Leslie for his distinction as a writer on political economy.

THE classes in Assyriology and Egyptology which were instituted under the auspices of the Society of Biblical Archaeology are already producing good results. Mr. T. G. Pinches, the new assistant in the Oriental department of the British Museum, and Mr. E. L. Roy, a student of Egyptology, are both furnishing papers to the Society of Biblical Archaeology.

ONE of the Uppingham masters has in the press a detailed narrative of the school's transmigration to Borth, and its sojourn there during 1876-7. So remarkable an event as the temporary moving of a whole school to a distant site, and its experiences in its impromptu quarters, was worthy of record, and ought to attract readers even outside those specially interested in the school. The volume, under the title of 'Uppingham by the Sea,' will shortly be published by Messrs. Macmillan & Co.

MR. EBSWORTH has, we are glad to say, recovered from his recent illness, and has just finished his large work, 'The Bagford Ballads.' Part IV. will be issued in about a fortnight.

PROF. REINHOLD PAULI is printing, in the *Transactions of the Royal Society of Göttingen*, three memoirs, of the time of Henry the Eighth, copied by himself at Fetter Lane. These papers contain important information on the agriculture, commerce, and trades of that period, and show the beginning of the ideas of reform which were then prevalent, and will, it is hoped, be of great interest to political economists in this country. A small number of copies of the work will be printed for separate issue.

WE regret to hear of the death, in his seventy-seventh year, of Dr. John Buchanan, of Glasgow, in which city he was prominently distinguished for his antiquarian knowledge and for his contributions to local literature.

At a meeting of the Manchester Literary Club, held on Monday last, it was resolved to form a branch of the Club, the members composing which should devote their attention specially to bibliographical matters, one of the chief objects being to procure the establishment of Free Libraries in places where at present the Act is not in force.

THE death is announced of Prof. Hodge, of Princeton, New Jersey. He was born at Philadelphia in 1797, and was an active contributor to theological literature. Prominent amongst his works are his commentaries on the Epistles to the Corinthians, Romans, and Ephesians.

BETWEEN the years 1758 and 1770, P. Marco della Tomba, a Capuchin missionary, who principally resided at Bettia, in Bengal, but extended his travels also to Nepal, translated into Italian a number of Indian books, amongst others two cantos of the 'Rāmāyana.' His papers were recently discovered by Prof. A. de Gubernatis in the library of the Propaganda and the Museo Borgiano. The professor is now engaged at Rome in preparing the greater part of these for publication, the volume being intended by the Italian Minister of Public Instruction as a present to the members of the forthcoming Oriental Congress.

THE death is announced of Mrs. Ferrier, the daughter of "Christopher North," and widow of Prof. Ferrier, the well-known metaphysician.

THE Library of the Marquis de Villeneuve-Trans is to be sold in Paris on the 12th and 13th inst. It contains fine specimens of binding, *livres d'heures* of the fifteenth century, illustrated works of the eighteenth century, &c.

AMONG the French publications of the week are 'Huss et la Guerre des Hussites,' by M.

Ernest Denis; the Sixteenth Series of the 'Nouveaux Samedis' of M. de Pontmartin; the Eleventh Series of 'Les Grandes Usines, Études Industrielles en France et à l'Étranger,' by M. Turgan; 'Catalogue of the Manuscripts of the Library of the City of Salins,' by M. Bernard Prost; and 'Études sur le Patois Savoyard: la Muse Savoisienne; ou, Recueil de Chansons Anciennes et Modernes, avec Musique, Traduction Littérale, Notes Historiques, Biographiques, Philologiques,' by M. Aimé Constantin.

THERE has been published in Madrid, a translation of the poems of Catullus into Spanish, by a Señor Perez del Camino, preceded by a prologue from the pen of Don Manuel Alonso Martinez. The work is said to possess considerable merit.

A WEEKLY newspaper styled the *Britannic*, and intended to represent the interest of English subjects living in the United States, has been started in New York. A new evening paper will shortly make its appearance in the Scotch capital, under the title of the *Edinburgh Telephone*.

A NEW novel, entitled 'Julia Ingrand,' is to be published shortly by Mr. Elliot Stock, in three volumes. The principal scenes of the story are laid in Chile.

THE Rev. G. E. Jeans, Fellow of Hertford College, Oxford, has in preparation a translation of Mr. Watson's Selection of the Letters of Cicero. It will be published in the autumn by Messrs. Macmillan & Co.

THE scheme for the future management of the Grammar School at Bury St. Edmunds, as submitted to the Committee of Council on Education, has just been issued. It reconstitutes the governing body by the addition of "nominated governors," one of whom is to be nominated by the Bishop of Ely, one by the Council of the Senate of the University of Cambridge, and two by the Justices of the Peace for the division of West Suffolk in Quarter Sessions, and of two "representative" governors, to be nominated by the Town Council of Bury St. Edmunds. The present governors will be allowed to continue as such for ten years, provided they accept the office under the new scheme; but eventually the number of "co-optative" governors, who are all to be residents in Bury St. Edmunds, will be reduced to five. The present head master, Mr. A. H. Wratishaw, the well-known Slavonic scholar, will retire (after twenty-three years' service) with a pension of 200l. a year. The governors will be bound to consult the head master respecting the general arrangements, which it will be their province to make for the school; but the head master will be supreme in the internal organization of the school. Assistant-masters setting up boarding-houses at their own expense will not be dismissible by the head master without the consent of the governors. Entrance fees are not to exceed 3l., and no tuition fee will be less than 15l. or more than 24l. a year; but residents in Bury St. Edmunds, of ancient usage denominated "Royalists," will enjoy a reduction of one-third upon all fees. The payment for boarders is not to exceed 55l. per annum in a hostel, or 65l. in a master's house, exclusive of the tuition fees. No boy to be admitted under nine years of age. Subject to a strict conscience clause, the religious

instruction given in the school is to be in accordance with the doctrines of the Church of England. There will be an Exhibition of 60l. per annum for four years, competed for annually, with preference, *ceteris paribus*, to royalists. Scholarships will also be instituted in the schools. It is expected that new buildings will be proceeded with as soon as possible after the scheme becomes law, and there is little doubt that the changes will be very beneficial both to the school and town of Bury St. Edmunds.

ONE of the greatest difficulties that beset students of Rabbinical Hebrew is the abbreviations employed by most of the writers. Buxtorf's treatise on this subject, which, in an enlarged form, is now reprinted in Fisher's edition of Buxtorf's Talmudical Lexicon, is for present requirements insufficient. We are glad to announce that Dr. Schiller-Szinessy, of Christ's College, Cambridge, has in the press a book on those abbreviations. He has already shown, in the first part of his catalogue of the Hebrew MSS. in the University Library, Cambridge, how excellent his method and solutions are. If we are well informed his work is already as far advanced as the letter *Lamed*.

THE last fasciculus of Prof. Hunfalvy's *Literarische Berichte aus Ungarn* supplies an important article on the MS. of the Corvinian Library, containing Paulus Diaconus's epitome of the fragments of Verrius Flaccus's 'De Verborum Significatione,' extracted by Sextus Pompeius Festus. Prof. Emil Th. von Ponor gives an account of the other existing MSS. of the work. He was fortunate enough to obtain the loan of the MS. in the Library of Troyes, which seems to be of the ninth century. The importance of the work for science of language is well known through the edition brought out by K. O. Müller. Prof. Th. von Ponor, however, considers Müller's edition incomplete, and proposes to bring out another critical edition, for which he will make use of the MSS. of Troyes and the Corvinian, or rather of the Sforza, collection. The same fasciculus contains also an abstract of an interesting bibliographical lecture on the Library of Johann Vitéz von Zredna, Archbishop of Gran about 1456, by Prof. W. Frankó.

PROF. HUGO SCHUCHARDT gives, in the *Allgemeine Zeitung* of Augsburg, the continuation of his 'Keltische Briefe,' which he was obliged to interrupt in 1876 through illness and other pressing occupation. He writes from Carnarvon, Rhyl, Bala, and other places. One would have expected some new views with regard to the language, costumes, and history of Wales, since he says that he does not intend to copy from guide-books. We find, on the contrary, that he does give nothing else but what can be found in guide-books. Even his remark that Snowdon is an erroneous translation of the name *Eryri*, which must not be derived from *eira* or *eiry*, "snow," but from *eryr*, "eagle," is old enough. He concludes by saying that he has been seven weeks in Wales, and has learnt nothing. He could not endure sermons; he began twenty books, and finished none; he made no excursion with a scientific object; and, what grieves him most, he did not copy a single manuscript. Whilst many of his colleagues bring back from their excursions in the long vacations heaps of copy ready for publication,

he brought with him only a withered flower in his hat which Miss Owen (some kind old lady at Bala) abominated. How romantic a German professor can be if he is inspired like Prof. Schuchardt! However, instead of describing continually the unendurable sermons, or the Sunday schools, where he was surprised to find that the Welsh know the Bible better than German professors, or even the pair of dark eyes of a girl at Bala, which the professor found it worth while to follow into the church (where, again, the sermon and the prayers were insupportable), Prof. Schuchardt would have done better to read books and copy manuscripts, as a learned German should.

THE number of the *Revue Historique* for July contains an article on Septimius Severus, by M. V. Duruy; a concluding article on 'La Paix de Bâle,' by M. Sorel; 'Les Juifs sous Charles V. le Sage,' by M. Luce; and 'Traditions Populaires Russes sur l'Insurrection de Pougatchef,' by M. A. Rambaud. M. Schaeffer contributes an account of German works on Greek history.

MRS. CLARA LUCAS BALFOUR died at Croydon on Wednesday last, in her seventieth year. Mrs. Balfour was the author of many well-known tales, chiefly connected with temperance, and late in life she acquired some popularity as a public lecturer upon social questions.

THE new book on Turkey, which Mr. Murray announces, by "a Consul's Wife and Daughter," is divided into four parts. In the first the general character and condition of the races inhabiting Turkey are sketched; in the second the tenure of land is explained and the state of the tenant farmers; an account of the houses and hovels—including the Sultan's seraglio—is supplied, and the municipalities and police are noticed; the third part is devoted to manners and customs; while the fourth treats of the education and religion of the various races.

SCIENCE

Stanford's Compendium of Geography and Travel. Based on Hellwald's 'Die Erde und ihre Voelker,' translated by A. H. Keane. *Africa.* Edited and extended by Keith Johnston. Maps and Illustrations. (Stanford.)

HERR F. VON HELLWALD holds a prominent position amongst German writers on geographical and kindred subjects. His style is lucid, the books he writes are readable, and the information they convey may, as a rule, be trusted. The publication of an English version of his 'Die Erde und ihre Voelker,' a work deservedly popular in the native country of the author, needs, therefore, no apology. This version undoubtedly lacks some of the spirit and vigour of the German original, but English readers are amply compensated for this by the expansion of the original work effected by Mr. Keith Johnston. That able geographer, not content with bringing the German work up to date, has introduced a large amount of additional information, paying especial attention to the achievements of English explorers. He has converted the German work into one thoroughly adapted to the requirements of an English public. All that the general reader will care to know about the geography of Africa and about the multitudinous tribes which inhabit it, he will find set forth, lucidly and attractively, in this well illustrated volume. The labours of no traveller of note have been ignored, and the course of the Congo, as determined by Mr. Stanley, has already found a place upon the maps accompanying this volume.

XUM

of Myoskormas (Abu Shaar), in lat. $27^{\circ} 20' N.$, terminating near the sea, and forming a range running parallel with the great coast range, which attains about four times their height. Gebel Sert, with its bituminous spring and sulphur beds, forms a second, shorter parallel range, consisting of granite and granitic porphyry. A remarkable range of nummulitic limestone cliffs intervenes between these parallel ranges. Wadis Mangûl, Dhib, and Enned pierce both these parallel ranges. Going south-west I first reached Wadi Mangûl, and the elevated mountain of the same name. I then travelled south by east, at first between the main chain and its parallel range, then across the latter, crossing Wadis Dhib, Enned (Melâkha), and three others, all of them trending to the E.N.E. During the whole of this journey the crystalline coast range was on my right, and I was thus able to determine the position of the principal summits. Near Gebel Kufra I again approached the main chain, crossed Wadi Om el Messaid near its eastern foot, and then passed over the low pass, as Lepsius had done before me, reaching Wadi Om el Sidr not far from where it debouches upon the plain. I now ascended Wadi Sidr as far as a wide side valley, which I have named Porphyrites. Near the old Roman settlement there I camped for several days, ascending some of the surrounding heights known collectively as Gebel Dukbân (Porphyrites mons), and rising to a height of 5,500 feet to 6,000 feet. Noble porphyry is only found here at a height of 3,500 feet above the valley. Innumerable zigzag paths lead up the steep granitic slopes to this height. The spirit of enterprise which led the foreign masters of the Nile valley into this mountain wilderness seventeen hundred years ago impressed me most forcibly, for the old Egyptians appear to have known less about this region than we do. At all events there are neither inscriptions nor ruins to attest their presence here. Having made a sketch survey of the neighbourhood, I turned my face Nile-wards. A side valley of Wadi Om Sidr brought me to the eastern slope of Gebel Harba, Gebel Kufra remaining on my right. From Gebel Harba to the Nile is a distance of 120 miles, or about fifty hours' ride on a camel. I spent thirteen days, or eighty-three hours, upon the journey, for the road leading up to the limestone plateau is circuitous, and wells are few. My route led me across a portion of the desert not hitherto explored. North of Gebel Harba I entered Wadi Abu Marva (Quartz valley), where I discovered a most remarkable gorge, the red granitic walls of which are regularly streaked with veins of white quartz and pitch-black bands of diabase. Having reached the head of that wadi, I once more crossed the watershed between the Red Sea and the Nile, and descended Wadi Hamid, which is tributary to Wadi Keneh. This latter I reached to the S.W. of Gebel Harba, having previously crossed a belt of sandstone which overlies the plain, separating the crystalline mountains from the limestone plateau. This plain slopes gently towards the west, runs in the same direction as the Gulf of Suez, and is of about the same width (twenty to twenty-five miles). Wadi Keneh occupies the western margin of this plain; the plateau rises almost immediately above it. Between the place where we crossed this wadi and the entrance to the only passage over the plateau to the south of the defile of Wadi Tarfeh, practicable for laden camels, we followed for some time the western side of Wadi Keneh, then crossed a mountain saddle, and descended into Wadi Omma Hussein, which brought us to Wadi Gurdhi, the largest tributary wadi of that of Keneh. This Wadi Gurdhi runs from north to south, near the edge of the plateau, out of which it is scooped to a great depth. It enters Wadi Keneh not far south from where we crossed, near the station el Kheta, on the old Roman road leading from Keneh on the Nile to Porphyrites. Wadi Gurdhi has about half the length of Wadi Keneh, its width being about six miles. It is, in fact, a miniature Nile valley. We crossed this wadi towards the south-west, ascended to the

head of Wadi Omma Seifi, which is tributary to it, and, still proceeding in the same direction, reached Wadi Gassab, which we traced down to a spot where it abruptly turns west on its way to Wadi Shetûn. This latter we reached near its head. We descended it to a large natural cistern, down which lead seventy-five steps, some of them hewn in the rock, others natural. This wadi surprises the traveller by its many trees (*Acacia tortilis*) and shrubs (*Acacia Ehrenbergiana*), and opens upon the Nile valley below the town of Akhmim. At the cistern we turned up a side wadi, which I propose to call Hyrax valley. Rock rabbits are wonderfully numerous in this wadi. Their droppings cover the entire bottom of the valley, and are piled up at the entrances to their burrows. These animals live here principally upon the wood of the Gurdhi shrub—a *Resedacea* (*Ochradenus*).

Crossing a height of land we now entered Wadi Abu Dûd, which joins the Nile at Gau. A much frequented path crossed this wadi where it abruptly turns to the west. This path, known as Derb el Gâliba, is used by smugglers and slave-dealers, and establishes the most direct connexion between Keneh and Cairo. We followed this path for some distance, then crossed a level part of the plateau, and followed Wadi Habib where it opens into Wadi Siut. The latter we descended to where it leaves the plateau, about twenty miles to the E.N.E. of Siut.

In proportion as I become better acquainted with the region to the east of the Nile, which I have undertaken to explore, do I perceive that its orographical and hydrographical features are far more varied than might have been expected from the emptiness of our maps. Every wadi has its own physiognomy. The rocks may belong to the same geological formations, but they vary exceedingly in contours and configuration. The wadis wind about in a curious manner, sloping down gently or steeply; the vegetation met within them is sometimes sporadic, at others ephemeral or continual; the animal world, too, contributes to impress a character upon each of the 200 principal wadis which are met with in this small corner of North-Eastern Africa. G. SCHWEINFURTH.

GEOGRAPHICAL NOTES.

THE recent telegraphic determinations of longitude executed by the Indian Survey Department have resulted in the geodetical connexion of Madras Observatory, the pivot on which the whole fabric of Indian triangulation rests, with Aden and Suez, and hence with Greenwich, the link or section between Greenwich and Suez having been carefully measured during the observations of the Transit of Venus in 1874. The result of this measurement is to establish a new value for Madras Observatory ($80^{\circ} 14' 51'' E.$ of Greenwich), which will thus affect all Indian meridians, and which will have, theoretically, the effect of moving India 2,000 feet or so further from England. The Indian Government have it in contemplation to establish a further geodetical connexion with Australia (Adelaide), using for the purpose the cable from Madras, *via* Penang and Singapore to Batavia, thence the land line, about 480 miles, to Banjawanji, thence the cable to Port Darwin, and from that point the land line across the continent to Port Adelaide. These telegraphic determinations of longitude are most valuable as checks upon trigonometrical and astronomical values, and in the interests of geography we hope that they may be the precursors of similar operations, by which San Francisco on the one side, and the Russian stations on the Pacific on the other, may be brought into connexion with the European geodetical systems.

We have received from Mr. Stanford's geographical establishment some geological maps, which demand especial attention. The first is a 'Geological Map of the British Isles,' by Prof. A. C. Ramsay, the Director-General of the Geological Survey of the United Kingdom. This map appears to be intended for educational purposes, the divisions into counties being very distinctly marked, and the names of the chief towns being

boldly printed. All the geological features are indicated with remarkable clearness, and the index of colours is ingeniously constructed to show the order of superposition and the approximate thickness of strata. By this means a very important element in geological science is rendered familiar, at once, to the mind of the young student. In those days when the importance of a knowledge of the rocks of our islands is admitted, and when, in all educational establishments of any pretensions, geology forms a popular branch of teaching, this map will be found to be of the greatest value, conveying as it does to the mind, through the eye, the largest possible amount of correct information respecting the distribution and relative positions of all our rocks, from the oldest to the newest formations. The second is a 'Geological Map of Ireland,' by Prof. Edward Hull, Director of the Geological Survey of Ireland. This map, which is very beautifully executed, is founded on the large maps published by the Geological Survey, and the maps of Sir Richard Griffith and of Prof. J. Beete Jukes. Thus the largest amount of information is condensed within its limits, and this has been brought up to the latest time, from the documents at the disposal of Prof. Hull in the office under his charge. The third is 'Stanford's Library Map of London and its Suburbs,' geologically coloured by James B. Jordan, one of the assistants in the Mining Record Office of the Museum of Practical Geology. The geology of the metropolitan district has been compiled by Mr. Jordan, with no ordinary amount of care, from the maps and memoirs of the Geological Survey. This map is in twenty-four sheets, on the scale of six inches to the mile. This admits of showing in great detail every geological division of this important district, so that the stratum upon which every house is built can be at once distinguished. As this map gives the whole of the railway systems, and all the metropolitan divisions, with the geology superadded, it must, we should think, find a place in every library. A neatly-executed index map is appended, by the aid of which any place on the larger sheets will be most readily found.

SOCIETIES.

ASIATIC.—July 1.—Sir H. C. Rawlinson, President, in the chair.—Dr. Macartney, Messrs. J. Wilson and G. Mackinnon were elected Resident Members, and Messrs. W. H. Bellew, G. C. Stent, and P. Doyle Non-Resident.—A paper was read, communicated by Mr. H. G. Keene, 'Note on Maurice's Mission and the Catholics in the Time of Shah Jahân.' In this paper Mr. Keene gave an interesting account of Sebastian Maurice, an eremite monk of St. Augustine's, whose 'Itinerary' was originally published at Rome in 1653. Maurice travelled through India about 1640, and spent some time at the court of the Great Moghal, with whom he exercised sufficient influence to obtain the release of the Prior of Hugli, who had been imprisoned for eight years at Agra.

SOCIETY OF ANTIQUARIES.—June 27.—The Earl of Carnarvon, President, in the chair.—Mr. J. P. Earwaker exhibited two deeds, with seals attached, conveying lands to the Abbot and Convent of St. Mary, Kirkstall, dated respectively 1380 and 1393. Also a mandate of citation from Reginald, by the title of S. Maria in Cosmedin, Priest Cardinal, called Pole, Archbishop of Canterbury, and Legate *à latere*. All that remains of the seal is a portion of the effigy of the Blessed Virgin.—Mr. L. Gomme read a paper 'On Traces of the Primitive Village Community in the English Municipal Institutions.' The object of this paper was to show that from amidst the common inheritance of English municipal towns we can gather sufficient evidence to trace their history to when they were little more than village communities. Mr. Gomme proceeded to show in detail that the underlying organization of a considerable number of municipalities was based upon agricultural communities of an early type. He did not for a moment pretend to assert that everything municipal was Teutonic: he merely resisted

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the contention that everything municipal was Roman. The paper was followed by a discussion, in which Lord Talbot de Malahide, Messrs. H. C. Coote, J. Evans, Sir R. Phillimore, and Lord Carnarvon took part.

MICROSCOPICAL.—June 5.—H. J. Slack, Esq., President, in the chair.—Major O'Hara and Dr. J. Edmunds were elected Fellows.—A paper, by Prof. Keith, 'On the Results of a Computation relating to Tolles' one-sixth Objective,' was read by the Secretary.—Prof. Stokes read a paper 'On the Question of the Theoretical Limit to the Apertures of Microscopical Objectives,' in which he showed that theoretically a pencil of rays from a radiant in glass (or under equivalent conditions) of 180° could be refracted by a single refraction at a spherical surface so as to present to the second lens a pencil of about 81° free from spherical aberration; and, while not asserting the possibility of utilizing the whole of the pencil of 180° in glass, he thought a very large part of it might be available in a practical construction, a far larger part than can be used with dry lenses.—The subject was further discussed by Messrs. Ingpen, Stephenson, and Mayall.—The other papers were: 'On the Measurement of the Diameter of the Flagella of *Bacterium Termo*,' by the Rev. W. H. Dallinger, 'On the Framework of the Mastax of *Melicerata ringens*,' by Mr. F. A. Bedwell, a translation by Mr. Kitton of a paper by M. Petit, on some new genera and species of diatoms, and a Note, by Mr. J. W. Stephenson, on the effect produced on *Pleurosigma angulatum* by stopping out the central dioptric pencil. Mr. Stephenson exhibited after the meeting *P. angulatum* with his new oil immersion lens under the conditions explained in his paper; and Mr. Mayall also demonstrated the aperture of Tolles' one-sixth Objective (by Abbé's Apertometer) to be largely in excess of the maximum possible for dry lenses. Some extremely good slides of the Mastax of *Melicerata* and *Conochilus* mounted by Lord S. J. Osborne, which had been sent by Mr. Bedwell, were also exhibited.

QUEKETT MICROSCOPICAL.—June 28.—H. Lee, Esq., President, in the chair.—Four new Members were elected.—A paper was read by Mr. F. Crisp 'On the Influence of Diffraction on Microscopic Vision,' in which he gave an outline of the principles upon which diffraction effects were produced, and called particular attention to the recent researches and experiments upon the subject by Prof. Abbé, from which it appeared that objects whose minute details consisted of fine lines crossing one another could not, beyond certain limits, be accurately defined. The subject was admirably illustrated by coloured diagrams, showing the remarkable results of diffraction spectra as modified by diaphragms of various kinds, and by the exhibition of the apparatus and objects described.—Messrs. Hainworth and Dobson were appointed Auditors of the Society's accounts, and nominations for Officers and Council to be elected at the ensuing anniversary were also made, Prof. Huxley being named as next President.

ANTHROPOLOGICAL INSTITUTE.—June 25.—J. Evans, Esq., D.C.L., President, in the chair.—Dr. P. Topinard, of Paris, was elected an Honorary Member, and the Rev. H. W. Watkins, Mr. H. W. Jackson, and Mr. Dunkley as Ordinary Members.—A paper was read, 'On the Ethnology of the Islands of the Pacific,' by the Rev. S. J. Whitmee. This paper was chiefly intended to explain an ethnographic chart of the Pacific, coloured according to the author's own observations, and which, in the main, followed the divisions of races in previous charts. In speaking of the people, he said the Melanesian or black race might be regarded as the aboriginal people, and that they had affinities, more or less remote, with the blacks found in the southern hemisphere. Probably these Melanesians once extended further across the Pacific than they now do. The brown Malayo-Polynesian race had, doubtless, entered Polynesia from the west. The difficulties of such a migration were not insuper-

able. An example was given of the comparatively recent arrival of a vessel thought to be Chinese or Japanese at Fotuna or Horne Island, containing forty people. There is a third people in Polynesia differing considerably from both of the others. These are the Micronesians. They probably are primarily from the Philippines or some other portion of the Indian Archipelago, but are mixed with Melanesian and Malayo-Polynesian blood. There is also reason to believe they have had an admixture of Chinese or Japanese blood derived from the occupants of junks which have been driven by adverse winds to this region.—Mr. W. G. Smith read a paper descriptive of 'Palæolithic Implements from the Gravels of North-East London,'—and a paper was communicated by Mr. G. M. Atkinson, 'On a new Method of finding the Cephalic Index.'

SOCIETY OF BIBLICAL ARCHAEOLOGY.—July 2.—S. Birch, Esq., LL.D., President, in the chair.—The following Candidates were elected Members: Mrs. Carter, The Owens College (Library of), Messrs. J. G. Gibbs, J. Mullings, J. Young, J. E. H. Peyton, and the Rev. W. Urwick.—The following papers were then read: 'Assyrian Incantations to Fire and Water,' by Mr. E. A. Budge, 'Notes upon Babylonian Dated Tablets and the Canon of Ptolemy,' by Mr. T. G. Pinches, and 'Egyptian Funeral Tablet in the Soane Museum,' translated by M. E. L. Roy.

MEETINGS FOR THE ENSUING WEEK.

FRI. Quekett Microscopical, 7.
SAT. Botanic, 31.—Election of Fellows.

Science Gossip.

ANOTHER small planet was discovered on the 26th of June by Prof. Peters, at Hamilton College, Clinton, New York. This raises the number of the goodly list to 188. Names have recently been published for Nos. 177, 180, 185, and 186, discovered on November 5th, January 29th, March 1st, and April 6th, which are severally to be called Irma, Garumna, Eunike, and Celuta.

THE Newcastle-upon-Tyne Chemical Society sends us the published Report of their General Meeting. Their Committee's Report is full of information on the chemical manufactures of the Tyne, and to this we find appended some excellent papers on the practical applications of chemical science.

MR. C. E. MANBY announces to the Barrow Naturalists' Field Club that he has discovered in the boulder clay of Furness a new mineral which he proposes to call "Vermicellite," as it resembles the "Vermiculite" of the Mica group of Pennsylvania. In the new mineral there is a large increase of ferric oxide and the addition of titanic and phosphoric acid with lime and soda.

THE distribution of rain over the British Isles during 1877, as observed at about 2,000 stations in Great Britain and Ireland, has been issued by Mr. G. J. Symons. A more interesting record than this cannot be imagined. The greatest recorded fall in a day of twenty-four hours was 4.98 in. at Portree, in the Isle of Skye, on October 14th.

THE *Muster-Zeitung* informs us that Dr. Springmühl has discovered a splendid blue colouring matter among the derivatives of anthracene.

M. MASCART, the new director of the Central Bureau of Meteorology, has entered upon the charge of the *Bulletin International*.

THE Accademia dei Nuovi Lincei, at the Séance of the 17th of June, determined to take active measures for placing in Rome a monument in honour of Padre Secchi.

M. LECOCQ DE BOISBAUDRAN has been elected by the French Academy of Sciences correspondent in the place of the late M. Malaguti.

M. TRESCA, on the 11th inst., read a paper at the meeting of the Institution of Mechanical Engineers in Paris, 'On the Flow of Solids.' In 1867, M. Tresca first drew attention to the flowing of solid bodies under pressure. Since that

time he has been pursuing the inquiry. The results obtained have been of the most instructive character, proving that under sufficient pressure iron and other solids flow with the facility of fluids, and numerous geological phenomena are to be explained by M. Tresca's experiments.

THE *Monthly Record* of observations in meteorology, &c., taken at the Melbourne Observatory in November has been received.

WE have received from the Ministerial Department of Crown Lands, Cape of Good Hope, the Geological Report of the Stormberg Coal Field, by Mr. E. J. Dunn. The sections of several beds of coal are given. The surveyor remarks, "the seams lie horizontally, or nearly so, with the edges exposed on the hill sides, thus simplifying mining operations."

THE 'Records of the Geological Survey of India,' Vol. XI. Part I. for 1878, is before us. It contains the Annual Report, and memoirs by Messrs. T. W. F. Hughes, R. Lydeker, W. T. Blanford, and A. B. Wynne. We have in addition four parts of the 'Memoirs of the Geological Survey of India,' containing excellent descriptions and beautifully drawn figures of the Flora of the Rajmahal group, of the crania of ruminants, the Flora of the Jabalpur group, of remains of ganoid fishes from the Deccan, and other examples of the Palæontologia Indica.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH EXHIBITION IS NOW OPEN.—5, Pall Mall East, from Nine till Six.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d.
H. F. PHILLIPS, Sec.
Gallery, 55, Pall Mall.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

BLACK AND WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, and ENGRAVINGS, OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d.
ROBERT F. M'NALL, Sec.

DORE'S GREAT WORKS. 'THE BRAZEN SERPENT.' 'CHRIST LEAVING THE PRÆTORIUM.' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 33 by 21 feet, with 'Dream of Philip's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE INTERNATIONAL EXHIBITION.

(Seventh and Concluding Notice.)

The Historic Galleries.—Rooms IV. to XVIII.

THE contents of the fourth room consist principally of the productions of the twelfth, thirteenth, and fourteenth centuries. The centre case contains a collection of small objects in bronze, enamel, ivory, &c., from Etruscan children's toys to seals of the fifteenth century, belonging to M. Victor Gay. Among the objects of interest we noted a small Anglo-Saxon font in anthracite, with sculptured ornaments and engraved figures. A case of textile fabrics, belonging to M. Chatel, has some magnificent specimens of Italian brocade of the fifteenth century, and some small fragments of early Sicilian stuffs, gold interwoven with the silk. The centre of a case of ivories is occupied by a remarkably fine triptych of pure and elegant thirteenth century Italian work, some diptychs, an early fragment of brown ivory, and a small panel (Roman), eleventh century. In the same case, and among some choice enamels, is a *benitier* of Limoges work of the twelfth century; a *couteau de chasse* (two hunting knives in one sheath) of Philip le Bon, Duke of Burgundy, has the handles and sheath of splendid design; it dates from the period of his third marriage, at least so we conclude from the device, "autre n'aurai." From the collection of Baron Seillière are five book covers in silver, with figures in high relief, four of the twelfth century, and an earlier one, with engraved figures, bas-reliefs, in ivory, and the centre of porphyry, engraved in Viollet-le-Duc's 'Mobilier Français.' Of special importance is the *chasse* from the church of Nantouillet, near Meaux, which is in this case; the enamels on the sides and top are of the twelfth century, while

on the sides they are of the thirteenth century; these have the heads in relief; nothing could be more artistic than the quality of the colour, notably the blending of the greens and blues. Further on are the enamels, and gold, silver, and bronze work of M. Gariel, and in the same case some corn measures in bronze of about the year 1500.

One case contains solely the contributions of the Rouen Museum: it is arranged with great taste, and forms a charming *ensemble*; there are rich fragments of brocades for background, on which relieve ivories, enamels, and nielli; two or three choice bronzes, some locks of marvellous design, a grand reliquary in the form of a silver arm, a gorgeous mitre, some antique jewellery—altogether the effect leaves nothing to be desired; at the same time each separate work is deserving of careful study. Another most interesting collection is that of M. Delaherche de Beauvais: this is remarkable for its iron work, each object deserving of description, two *amoniers*, exquisite specimens of needlework, some ivories, and a frame of four miniatures. In this room will be placed the illuminated manuscripts from the time of Charlemagne till the fifteenth century, separate miniatures, and a few early pictures. The celebrated Rouleau de Morts de Guillaume de Barres will be found here. Several important collections of coins and seals have already arrived, among them the Carolingian series of M. Gariel. Occupying the upper portion of the central case is a highly-decorated Italian silver cross, with enamels and engraved figures, beneath these is "M. F." and the base of a cross, with enamels and figures in relief, of the twelfth century, from the Museum of St. Omer.

Ranged above the glass cases along the whole length of the galleries has been hung a series of tapestries, some of the choicest pieces of the French collections. Sixteen of these fill the first five rooms; they were fabricated in Flanders, and are from the Cathedrals of Toledo and Madrid; the majority are about twenty-five feet long; the figures are life-size, borders and composition being in excellent preservation. The subjects are mostly allegorical or from the Apocalypse; a few are from the life of Jesus. Perhaps the most splendid are those that show the triumphs of religion. Noble processions of the heroes and heroines of antiquity and Christian saints march in stately ranks; Love, bound, kneels on the car; winged figures float above. Or take again the groups of kings and virgins beside the River of Life, or the tournament with women riding on strange beasts, each representative of some virtue or vice, the names printed on their robes. In one is a representation of the Last Judgment, near it a story of Greek romance, in the costume of the fifteenth century. No more delightful picture-gallery can be imagined; the treatment is throughout poetical; the colours most lovely and harmonious, and there are passages of invention and design which are not excelled in the finest existing frescoes or oil paintings of the period.

Continuing our description of the tapestry, we note in room seven some half-dozen or more pieces, but smaller in size than the preceding. The most of these have gold and silver worked into them; they are of the sixteenth century. The most beautiful is an Annunciation of very pure design and delicate colour. A Virgin and Child, with a concert of angels, is a most perfect composition, perfectly radiant in colour. Another composition in five irregular compartments, with figures in the interstices, is remarkable for the extraordinary elaboration of the patterns on the dresses; the principal design, the Crucifixion, is dramatic and finely composed. The eighth room contains five pieces attributed to Raphael, having for subjects compositions of cupids; they are either dancing round groves of trees, being reflected in a brook which runs through the picture, or playing games and climbing among the vines; in another composition they are in a ship sailing down a river; the prevailing colour is lemon-green and pale blue. In this room is a splendid piece representing

Renaissance architecture, with marbled panelling; the centre being the opening of a window, through which is seen an extended landscape, and a composition of nine life-size figures, only the upper portions of which are visible. The subject is a woman being carried off apparently by satyrs; in the centre panel is an H in gold. This is one of the finest pieces of the style and period we remember having seen in any collection. Two smaller compositions of a different style, and anterior to the end of the fifteenth century, have for subjects the marriage of a prince of the house of Savoy—probably Philibert II.—with Margaret of Austria; they are rather hot in colour, centres and borders are apparently in excellent preservation. Room nine has four pieces, each with a circular panel in the centre representing a month. The rest is occupied by boldly designed ornament, but not remarkable for grace or harmony, neither of design nor colour.

One magnificent piece of fifteenth century Flemish work fills one side of room ten. The subject is the overthrow of Pharaoh's host in the Red Sea; on the left of the composition the king and his host are struggling in the waves, on the right Moses and the Israelites are contemplating their agony with calmness and serenity, some even making critical observations on the unskillfulness of the swimmers. On the opposite side is a large Flemish piece which may represent a regal court, under it a small but very beautiful baptism of Christ. In a case are half-lengths of Jesus and Mary, both in the same piece, with silver and gold threads; this is remarkable for the finish and richness of the figures, which, combined with the splendour of the ornamentation, render it very precious. Also in this room are two frames, one containing a small Persian rug, the other a fragment of a large carpet, both having animals which for design and colour are most artistic—they are pictures, even poems. There is no tapestry in room eleven, but hanging on the wall is a large carpet which might be taken for Persian, but is in reality Polish, woven by the workmen of Prince Radziwill, in the seventeenth century; two others in a case belonging to Prince Czartoryski: beside these there are two more of the same fabric, the property of M. A. de Rothschild. These carpets have gold or silver grounds; the design is large, and the colour most harmonious; they are especially worthy of observation. The remainder of the gallery is hung with Gobelin and Aubusson tapestry in the taste of the eighteenth century; one piece has a certain historic importance, for it contains an allegorical allusion to the Declaration of Independence of America. All have the meretricious charms, false ornament, weak and occasionally crude colour found in the work of this period, and which culminates in the rapid design and vulgar hues of Boucher.

The seventh room contains works in marble, bronze, ivories, jewellery, and arms of the fifteenth and early sixteenth centuries. The centre will be occupied by the arms, jewellery, and bronzes contributed by Baron Adolphe Rothschild. Among the cases is one filled by a collection of paxes belonging to Signor Castellani; perhaps the most important are the nine in niello: an iron imitation of niello is interesting, also two in which the miniatures of half-length figures of Christ are respectively by Venetian and Brescian painters. There are forty-six in all, the large majority are Italian. A very remarkable piece is an Entombment in box wood, signed "M. F.," which may well be from the design of Mantegna. Probably the earliest piece is a pax entirely in silver, with a design in niello of a Deposition, certainly anterior to Finiguerra. A very rich case of marbles and bronzes is contributed by M. G. Dreyfus: the centre is filled by the magnificent Entombment by Riccio, by the side of this is a lovely low relief in marble of John the Baptist in adoration before Jesus, both infants, by Donatello. There is the 'Orpheus and Eurydice' by Peter Fischer, whose authorization was first declared by Mr. Fortnum. The case contains also other works by Donatello and Riccio, and two fine oil portraits of Giovanni Bentivoglio and his wife (?) by Piero della Francesca; the heads are in

profile and are painted on dark grounds, a little upright strip of landscape is before each head. Briefly we may say that every object in this case is a masterpiece. On either side stand on pedestals marble busts, one by Mino da Fiesole, the other, of the wife of B. Colleone, attributed to Verrocchio.

One of the cases in this room has been devoted to the caskets (donatuti) belonging to Signor Alessandro Castellani. They are fifty-five in number, and, with the exception of three or four, are Italian. The earliest are Italo-Byzantine, four in number; one with a Greek inscription, and probably as early as the ninth century, is especially worthy of notice. Two are Oriental, one Arab, and another composed of Persian fragments, mounted in the sixteenth century in Italy. The series of gessoduro, with raised figures, are of great beauty and rarity; one of these is circular, and has on the top a picture of two lovers by Benozzo Gozzoli, and some circular panels of fanciful designs. We may particularly mention one of Florentine design, with arabesque ornaments delicately tinted in colour on a gold ground. An interesting Florentine relic is what appears to be a small prayer-book, but which is a casket containing a few minute phials. It has an inscription, *Veleni di S.A.S. (Sua Altezza Serenissima)*, and bears the arms of the Medici. A very beautiful silver casket, with translucent enamels, is dated 1422. One of the largest, with circular concave medallions having painted figures of saints, is of Siennese workmanship. Several are covered with *repoussé* silver, one with especially beautiful female figures of the fifteenth century. Mention must also be made of a little gem in gessoduro ornaments on a green velvet ground. We may state that Signor Castellani has promised to exhibit the collection at South Kensington Museum at the end of this year.

A particularly fine case belongs to Baron Davillier. There is a wonderful row of Spanish jewellery, a noble Spanish-Moorish vase, four large dishes of the same ware of splendid design and lustre; a sketch by Benvenuto Cellini of Perseus, with the Medusa head slung on his arm; a Riccio, with some enamels and ivories; also a small but very beautiful bas-relief of four dancing cupids worthy of Donatello, but which is probably antique. Two cases are well filled by the faience and enamels of M. Gavet. Especially will be remarked a large and deep Spanish-Moorish dish, blue and white, with silver lustre, belonging to M. de Liesville.

M. Piot's case containing the grand bronze head of Michael Angelo, which probably came from his studio, is of the greatest interest. There are two life-size boy-angels in bronze evidently by Donatello; some Italian cinque-cento bronzes and medals, terra-cottas, marbles, and a fine majolica plate, with large head, which might have been from the hand of Raphael. Two cases of arms belonging to Baron Adolphe Rothschild will be remarked for the extraordinary fineness of workmanship of each piece. Between them stand two helmets; one which belonged to Hercules d'Este has a damascened ground relieving the figures, on which are the traces of silvering: in the centre is a female standing between two columns, on either side two genii, and further on two seated females; they are large and simple in design. The other is divided into compartments filled with figures, for the most part captives, with their hands bound behind their backs. The bands which indicate the compartments have an inlaid silver pattern. The design of the figures is Michelangelesque, and the execution shows amazing force and knowledge. From the same collection are the two bronzes of nude men riding on leopards; these are possibly of Venetian workmanship. The centre case is principally occupied with ecclesiastical vessels and jewellery. In one of the central cases, among some interesting bronzes and enamels, is a remarkable ribbed Roman bowl in blue and amber glass. This is certainly by far the largest piece of this kind we remember to have seen. The flat portion of this

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case contains some splendid specimens of illuminated manuscripts and printed books from the Library of Troyes. In this room there is a most interesting series of small tempera pictures, six panels, which probably belonged to an altarpiece. The central four contain subjects connected with the feast of Herodias and the beheading of John the Baptist. He is preaching from the prison window to his disciples, then there comes the representation of the king's banquet, then the decollation, and, finally, the presentation of the head. The outside panels represent—one, Jesus as a youth going up to the mountain, and the other John the Baptist announcing Jesus to be the Christ. The backgrounds of the latter two are landscape. The style of these works is Lombardo-Venetian of the period immediately anterior to Mantegna. They are very luminous in colour, and most dramatic in design. We believe they came from Sicily.

Room eight is filled with a number of cases having collections of Italian faience, Venetian glass, enamels, and some jewels. The faience of Mr. Fau is, perhaps, the most striking: the centre is occupied by a large Pesaro dish, with portrait and legend in the centre, of the most splendid lustre we ever remember to have seen in this ware. Some rose lustre of rich quality is on a dish in which the figure and animals are rudely drawn; an exquisite bit of design is the small plate with Love bound, cupids, and a female playing the violin; this is sketchy, but most poetical. A glass dish with a dance of cupids and gold border of elaborate design is very precious. The next case is filled with objects belonging to M. Stein. There is a cabinet in Italian walnut with panels in high relief, of the finest workmanship; a large Limoges enamel dish, having for subject Susanna and the Elders; a large silver-gilt salt-cellar in the form of one of the ships we see in Holbein's pictures. Very noble in design is a wooden casket with circular plaques in enamel; some specimens of Venetian enamel, and particularly a blue glass bowl with a concert of cupids in opaque white, are but a part of this well-selected display.

Two cases of Palissy pottery will be found by those interested in this ware. There are at least four large cases filled with the choicest specimens of enamel; one from the collection of Baron Gustave de Rothschild, another from that of Baron Seillères and M. Beurdeley: in these cases there is scarcely a piece which is not first-rate. In a case of objects formerly belonging to Prince Soltykoff, besides many larger majolica dishes and vases, is a rare Hispano-Moresco dish with blue pattern, a collection of watches, and a reliquary of rich workmanship. The post of honour is filled by the twelve large panels, by Leonard le Limousin, belonging to the church of St. Peter at Chartres; they contain representations of the twelve apostles, very grandiose in design and with noble borders. They were completed in 1547 for the Château d'Anet; they bear the F. and salamander of François I.; removed in 1791, they were restored to Chartres in 1802. The present occasion is the first time this magnificent work has appeared in an exhibition. The warmest thanks are due to the Town Council of Chartres for having, at the request of M. de Longpérier, consented to part with their treasure for several months. Baron Alphonse de Rothschild contributes a selection from his collection of enamels, jewellery, ivories, Italian faience, and eight or ten pieces of Henri II. ware. Among the large portraits in Limoges enamel we remarked two of Catherine de Médicis, the Duc de Nevers, François I., Claude de France, Elisabeth de France, and Diane de Poitiers. There is a selection of the majolica of this collection, including two especially brilliant specimens of Maestro Giorgio, one with conventional decoration and cupids, hasty in execution, but masterly in design; another with cupid in centre, then a band of gold, and outside a marvellously decorated blue border. Perhaps the noblest in design is the nymph and cupid riding on dolphins, in blue on a yellow sea, with mysterious purple lustre. One of the most splendid pieces of enamel, the 'Agony

in the Garden,' is in a case belonging to M. Odier. A fine Venetian casket, black ground with gold ornament and painted figures, fills the centre; above is a remarkable bronze equestrian figure in armour, entitled 'La Pucelle d'Orléans,' of the fifteenth century. Beside this case stands a small statue of St. Francis, remarkable for the devotional expression and elaborate execution; it is the work of Alonzo Cano. There are some fine pieces of sixteenth century armour, and a splendid panel in steel *repoussé* with niello border. On a pedestal in this room will be found the fine bronze bust of Brunelleschi belonging to M. Gérôme. M. Albert Goupil has sent a charming Venetian costume of the sixteenth century. It is a young girl's dress on a lay figure, also of the period. It was an offering to the Virgin. M. Édouard André again exhibits his graceful statuette, in terra-cotta, of a girl singing. This, too, is sixteenth century Venetian work.

M. Spitzer has had appropriated to him the ninth room: it will contain astronomical instruments of the sixteenth, seventeenth, and eighteenth centuries, a large collection of armour, and some Italian marbles. The eighteen pieces of marble, the work of Lombardi, are equally fine in design and execution; two are mythological subjects in alto-relievo; one is the 'Binding of Prometheus,' who is represented in the same position as Laocoon in the celebrated group. The rest of the fragments are ornamental foliage, probably portions of a frieze. There are eight large cases, mostly full of suits of armour, and some smaller cases containing arms and helmets, many remarkable for their design and engraved ornamentation.

No. 10 is a small room half appropriated to M. du Boullay, Conservateur du Musée Départemental de Rouen. Noteworthy are some fine specimens of French furniture, two very choice cabinets of the sixteenth century, two chests of the time of Louis XII.: one contains a series of whole-length figures in high relief, painted in arched compartments of elaborate ornamentation; the other, of more Gothic design, with four panels of saints. A tall arm-chair has delicate arabesque carving. A remarkable panel in carved oak came from the Château de Guillon, belonging to Cardinal George d'Amboise: it formed the upper part of a door. The case contains also pieces of gold and silk embroidery, arms, armour, an interesting early Flemish picture, and some carved wooden figures of the fifteenth century. The opposite side of the room has a remarkable case of Hebrew jewellery and articles devoted to religious ceremonies, belonging to M. Strauss: a tabernacle eight feet high, in carved and inlaid wood, divided in two portions; it is surmounted with a richly carved cornice, and has spiral columns at the corners. The surface is composed of fifty-four small panels of Gothic open work ornamentation; the frame of each panel is in marqueterie. In an oval shield on the top are in Hebrew the words "dedicated to God"; the date is 1505. In a case stands a very remarkable silver tabernacle, though rococo in design, incised and *repoussé*, and ornamented with precious stones of the seventeenth century; also an eight-branched silver lamp, with small silver statues and elaborately ornamented base.

One of the rooms which will excite most attention is room eleven, in which all the objects are Polish, and have been contributed by Prince Czartoryski and Count J. Dzialynski. It is here that the carpets already mentioned are placed, and beside them two cases of textile fabrics, one containing scarfs of the same date and fabric as the scarfs; they are mostly silk, with grounds of gold and silver tissue of markedly Persian design, and have the delicate harmonies of colour found in the best Oriental stuffs. It appears the originator of this manufacture was Leon Mazarski, who was taken prisoner by the Russians in the year 1628. During his captivity he was in various parts of Russia, and even in Persia; at length he was redeemed by Prince Radziwill, and immediately afterwards set up looms in Lithuania; his scarfs especially became very popular, and soon superseded the use of gold and silver girdles, of

which there are some specimens here. We are not aware of any specimens of these tissues in the museums of Western Europe. The central case of this room contains an interesting collection of marshals' and generals' *bâtons*, some mounted in gold and ornamented with enamels and precious stones. There is early jewellery, ecclesiastical vessels, some noble silver bowls set with medals, ivories, and enamels. Two sets of horse trappings of the seventeenth century are very beautiful in design, the chain and scale armour are characteristic. Three specimens of Warsaw pottery, vases of Oriental design, eighteenth century, are worth notice; these are among the contributions of Prince Czartoryski. Belonging to Count Dzideskesi is a magnificent altar-piece in silver, divided into many compartments, each containing a Scriptural subject; it comes from Posen, and is the work of Lucas Walowski, dated 1648. In a case of books will be found two of especial interest to bibliographers: one is a perfect copy of the Bible of Simon Budny, 1572, which was ordered to be destroyed by the Church, and with such success that it is believed no other copy has escaped; the other is a second edition of the New Testament, also by Budny, and perhaps a unique copy.

The thirteenth room is filled with a selection of Mr. Riggs's armour; there are about 500 pieces out of a collection of 7,000. These it is the intention of Mr. Riggs to give to the Smithsonian Institution at Washington. On a pedestal in the middle of the room is a suit of armour for man and horse, belonging to the Grand Duke Marcus Antonius Colonna, Grand Constable of Naples; it was presented to him by Philip II. This suit came from the Soltykoff collection, and was originally gilt. Among a very fine collection of helmets is one covered with elaborate engraved ornament, with indications of gilding, and bears a monogram, Alvarez de Toledo; another of the same style has the arms of Ferdinand, Grand Duke of Tyrol, afterwards Emperor of Germany. A fine sixteenth century helmet of historic interest is one belonging to Tremouille; there is a helmet of the Scotch body-guard and a row of salades from the twelfth to the fifteenth century; two brigantines, in fine preservation, one green, belonging to Amadeus VI., date 1360, and another red, made for Bartolomeo Colleone, are important. Among the two-handed swords, we notice a very grand one, with the Austrian arms, and another of the fourteenth century which belonged to Malatesta, Lord of Rimini. Near this is a Scotch shield, sixteenth century, which belonged to Sir Walter Scott, and given by him to Prince Soltykoff. Among the historical swords are some which belonged to Henri III. and IV. of France; a state sword of noble design, with LEO X. PONT MAX III. engraved on it; a Toledo sword, with niello hilt, is several in form, and several other blades of the same place, with open work, are of great beauty; with the swords may be mentioned a trophy of Langues de Beuf, or Anlacs. There is here one of those singular swords with a wheel-lock pistol on the blade, and two grand shields, bucklers of the body-guard of Henry the Eighth, with gonnies in the centre. Connected with Henry the Eighth is the jupe from his suit now in the Tower; belonging to his rival François I. is a powder-horn. Among the shields there are three of great artistic importance, one from the design of Giulio Romano, another painted in grisaille of the sixteenth century; the third, of same period, is embossed leather. A number of these pieces were bought from the Meyrick and Soltykoff collections. There are also a complete tilting and battle armour, engraved; a pair of elaborate wheel-lock pistols, which belonged to Henri II. of France; the cross-bow and quarrels of the Elector of Saxony and King of Poland, Augustus the Strong; and a pair of harness bosses in Limoges enamel. The chief importance of this gathering is its completeness from an historical point of view, but the majority of the objects are not less remarkable from an artistic point of view.

The twelfth room contains the collection of arms and armour, of great interest, belonging to M. du Pasquier. Especially noticeable is the series

of halberds. M. Henry has his collection of court swords, from Louis XIII. and Louis XVIII., in this room. The rest of the objects are Italian furniture, including a large bench of honour with high back and canopy, a cassone, and two chairs, from the palace of Prince Strozzi; a doorway and fireplace are of French design. All these are sixteenth century.

The fourteenth and fifteenth rooms are devoted to the art of the sixteenth, seventeenth, and eighteenth centuries; principally the two latter. There are complete collections of the cold and joyless pottery of Rouen, a case or two of the more forcible ware of Nevers; there are snuff-boxes and porcelain handles of canes and such like toys; there is an exceedingly interesting collection of miniatures and fine old candlesticks and plate; some of the sixteenth century oaken cabinets are admirable for their elaborate and picturesque carving. A beautiful case of watches of the sixteenth, seventeenth, and eighteenth centuries, belonging to M. Olivier, must not be omitted. One entire side of the fifteenth room will contain cases of musical instruments dating from the time of Francis the First up to the last century. There will be found some interesting violins and viols de gamba by Gaspard Duiffopringle, 1520, and Gaspard da Salo, 1600. Among the spinets is one of the seventeenth century, which will be remarked for the elegance of its form. There is one of the quaint though elegant clavecins of the last century from the Château du Blois, dated 1769, belonging to M. Herz, who, on the morning of the inauguration of the gallery by the Minister, played on it some passages of old-world harmonies, which will not soon be forgotten by those few who had the good fortune to assist at the improvised rehearsal. With the musical instruments may be mentioned several musical MSS. by celebrated composers of the last century, among others Mozart's original score of 'Don Giovanni,' lent by Madame Louis-Viardot. On the other side are ranged cases of eighteenth century porcelain, except the central one, which holds Dr. Mandl's collection of Delft ware of the seventeenth and eighteenth centuries. The majority of the pieces are of various colours, few being the less rare, but perhaps more decorative, blue and white.

We have thus given a hasty review of some of the more prominent objects which adorn the eastern galleries of the Trocadéro; those on the western side of the central hall contain a collection of Egyptian antiquities, &c.

LEONARDO'S DRAWINGS AT WINDSOR.

Long Ditton, Surrey.

SINCE the appearance in the *Athenæum*, No. 2626, for Feb. 23rd, of my letter on this subject, I have found in 'Memoirs of John Evelyn,' edition 1818, vol. i. p. 213, a passage which furnishes further and, it would seem, conclusive evidence that Lord Arundel did not acquire his volume of Leonardo's drawings from Galeazzo Arconati. Travelling in Italy in 1646, Evelyn received from Lord Arundel, then sick at Padua, where he died in the course of this year, advice as to what he should try to see. Afterwards, visiting the Ambrosian Library, Evelyn writes:—

"In this room stands the glorious (boasting) inscription of Cavaliero Galeazzo Arconati, valuing his gift to the librarie of severall drawings by Da Vinci, but these we could not see, the keeper of them being out of towne and he always carrying the keys with him, but my Lord Martial, who had seen them, told me all but one booke are small, that an huge folio contain'd 400 leaves full of scratches of Indians, &c., but whereas the inscription pretends that our King Charles had offer'd 1,000*l.* for them, my Lord himselfe told me that it was he who treated with Galeazzo for himselfe in the name and by permission of the King, and that the Duke of Feria, who was then Governor, should make the bargain: but my Lord having seen them since did not think them of so much worth."

Your readers will be glad to learn that Mr. Stephen Thompson, having applied for and received the necessary permission, is now engaged

in photographing Leonardo's drawings in the Windsor Collection. The work could not be in better hands; it may be hoped that the undertaking, particulars of which will, no doubt, be communicated to your readers in due time, will have the fullest support. To those who have enjoyed the privilege of seeing this almost unrivalled collection it will probably appear that the reproduction of these drawings is of greater interest than any other work of the kind that could be undertaken.

ALFRED MARKS.

THE THREATENED DESTRUCTION OF BLUNDELL'S SCHOOLS.

THE buildings of Blundell's schools at Tiverton in Devonshire were built in the first years of the seventeenth century, exactly in accordance with the will of the founder, Peter Blundell, who was born at Tiverton in 1520. These buildings exist at the present day apparently untouched, with all their old fittings, and they are neither small nor unimportant, and are also beautiful examples of that temperate and peculiarly domestic style of architecture which has been a glory to English Art. The upper and lower school together, without the master's house, measures over 100 feet. The roof is particularly noticeable for its beauty and purity of design.

Hearing a rumour that these schools were about to be pulled down, the Committee of the Society for the Protection of Ancient Buildings wrote to the Trustees requesting information, and received the annexed reply.

We think that these facts speak for themselves, and there will be very few people who are interested in either art, archaeology, or education who will not think it their duty to do what they possibly can to prevent such a wanton act of destruction.

WILLIAM MORRIS,

Hon. Sec., Society for the Protection of Ancient Buildings.

(Copy of reply received.)

BLUNDELL'S SCHOOLS.

Tiverton, June 15, 1878.

Sir,—Your letter of the 11th April was yesterday brought before a meeting of the governors, and I am directed to inform you that it is proposed to change the site of the school, and to remove the present buildings.

I am, Sir, your obedient servant,
(Signed) A. CONROYS SHARLAND, Clerk.

THE LAING COLLECTION OF SEALS.

AMONG the most noteworthy additions which have been made to the already splendid collections of seals in the British Museum is a series of between two and three thousand impressions of ancient and mediæval seals, gathered together by Mr. Henry Laing, of Edinburgh, and the result of many years of toil. These impressions are, for the most part, in the form of sulphur castings from moulds obtained directly from the original impressions, but there are also many composed of sealing-wax and gutta-percha, and obtained in a similar manner. By far the greater number are Scottish, Mr. Laing having carefully gone over every one out of the numerous available collections of Scottish documents, for the purpose of moulding the seals. Interspersed with these, probably for the sake of comparative illustration, are several seals of English and foreign origin. The seals themselves form the types from which Mr. Laing published in 1850 his 'Descriptive Catalogue of Impressions from Ancient Scottish Seals,' and in 1866 his 'Supplemental Descriptive Catalogue of Ancient Scottish Seals.' In addition to these two volumes of seal catalogues Mr. Laing prepared a smaller catalogue of his miscellaneous impressions, which was not printed, but the manuscript is in the British Museum, and entitled, 'Descriptive Catalogue of Ancient Seals not included in either of my two printed volumes.'

The three collections are now, for greater convenience, amalgamated into one, and arranged on a system of classification which enables the student to find without difficulty the object of his

search. It includes, among others, a very complete set of seals of the sovereigns of Scotland, three series of episcopal, monastic, and corporate seals, and a large section of personal seals, arranged in order of chronology, in which the simple devices of the earlier ages, the varied arts of heraldry, the mediæval practice of setting gems, the intricate beauties of delicate Gothic tracery, and the peculiar and somewhat uncouth Scottish styles, so prevalent towards the time of the decadence of seal-engraving, are extensively represented. The collection is creditable to the perseverance of the collector, and adds in no small degree to the already vast series contributed by Mr. Doubleday, Mr. Ready, by the Harley, Cotton, and additional charters, and by miscellaneous detached acquisitions.

THE EXCAVATIONS AT OLYMPIA.

A TELEGRAM from Olympia, of the 1st of May, shows that, quite exclusively of the actual foundations and ruins, the ground has preserved many more Greek statues than had been supposed. North of the Prytaneum—where several considerable remains of the Gymnasium, among them an area covered with limestone slabs, 15 mètres long and 8 mètres broad, have been exposed to view, in addition to a head of the Emperor Hadrian—a male figure of very beautiful workmanship has been lately dug up; also, in front of the Metroon, besides the mail-clad statue of an emperor, a lovely female draped figure, a standing Zeus with the eagle at his feet, and an inscription naming the artist on the pedestal, as well as the upper portion of another—a colossal Zeus; finally, at the entrance of the Stadium, a statue of Tyche. These five Greek statues of white marble are of the best period. The two statues of Zeus were on the terrace of the Zanes, but cannot have belonged to them because the Zanes were of bronze. Besides, almost all the pedestals of the sixteen Zanes have now come to light: the Terrace runs straight from the Metroon to the entrance of the Stadium. However, it is quite possible to bring one of the two statues of Zeus into harmony with what Pausanias says:—"There is an altar in the Altis, near the entrance to the Stadium," the so-called Trumpeter's Altar. "Near this is a bathron made of bronze, and a statue of Zeus on it about 6 ells high: in each hand he holds the thunderbolt: it was put up by the citizens of Cynæthæ" in Arcadia. It is, however, likewise possible that the statue was of bronze, as well as the bathron. No other of the two-and-twenty statues of Zeus enumerated by the traveller can be the one found, for of almost all he indicates the site, which does not suit the locality mentioned above.

The "secret entrance" to the Stadium is now laid quite open. It has a vaulted barrel roof, a tunnel, before which stands a portico, supported by antæ and pillars. In this two altars have been discovered, in which we can recognize those of Hermes Enagonius and Kairos (*Kairos*), Paus. v. 14, 7. There also lay among the rubbish the statue of Tyche.

The Metroon has proved to be a small temple, whereas the Periegete described it as a large one. For instance, the Temple of Zeus is 66.62 mètres long, that of Hera 50 mètres, the Metroon 21.30 mètres; that of Zeus is 30.26 mètres broad, that of Hera 18.74, the Metroon 10.50. The diameter of the columns in the three temples is 2.22 mètres, 1 to 1.30 and 0.83. The Peripteron surrounding the Temple of Zeus consists on the short side (north to south) of six columns, and thirteen on the long side (west to east), together thirty-four; in that of Hera, six and sixteen, total forty; in the Metroon, six and eleven, in all thirty. In this respect the Heraeum and the Metroon are each of them unique,—that is, there is no other example of such proportions. The height of the frieze in the Temple of Zeus is 1.73 metre; in the Metroon 0.66. Of the thirty columns of the Metroon, one only remains *in situ*. What like is the interior of the temple is not stated.

On further investigation of the Treasuries it has been discovered that the first, that of Sicyon, in form of an *adæ in antis*, has really two *cellæ*

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besides the pronaos. This building, erected in the thirty-third Olympiad by Myron, King of Sicyon, to commemorate a victory in the chariot race, had two chambers, one Doric and the other Ionic, and both of bronze (Paus. vi. 19, 2). The second Treasury, which, as I have already said, had disappeared before the time of Pausanias, was probably the Corinthian; for it is likely that since Cypselus, King of Corinth, a contemporary of Myron, dedicated a colossal statue in gold of Zeus at Olympia, he built, in imitation of Myron, a Treasury to contain it. Subsequently it was destroyed, either by the Corinthians out of hate for their tyrants, or by the Eleans out of hatred for the Corinthians. Furthermore, as the eastern wall of the Altis in its prolongation strikes the entrance to the Stadium, and further on would have traversed the ninth Treasury, this spot in the north-east between the entrance to the Stadium and the ninth, tenth, and eleventh Treasuries forms an appendage protruding from the square of the Altis towards the north-east in the same fashion as the Prytaneum does in the north-west. The extensive ground-plan of the latter building becomes daily clearer. Upon each of the three sides of the great square, west, north, and east, are placed on the inner side of the enclosure wall five chambers or auditoria, which on the interior are shut off by a row of Ionic columns which runs round. Into one of the north-eastern chambers penetrates a great water-conduit. In the centre stands a Doric hall, called the banquet-room. On the south side there is at each corner a guard-room which opens outwards, and is supported by columns. From these rooms passages lead into the interior of the building. From the south also appears to have been the principal entrance; not, as one would have expected, from the east.

In conclusion, I may be allowed to mention an interesting inscription relating to a victory that has been found near the Terrace of the Zanes. It is a bronze plate preserved intact, which was inserted in the pedestal of a statue, and contains three distichs in the Doric dialect. The statue must have portrayed the attitude of a combatant, for the inscription says, "So once stood the Pelagian boxer on the Alpheus, when he displayed with his hands the art of Polydeuces; when he had been proclaimed victor. But, Father Zeus, grant to the Arcadians once again glorious renown,—and honour to Philippus, who here defeated four boys from the Islands in regular combat." With this may be compared the passage in Pausanias vi. 8. 5: "There stands an Azan from Pellana, Philippus, who was victor in the boxing among the boys"; and subsequently it is added that his statue was carved by Myron of Athens. The excavations were discontinued on the 1st of June. JULIUS SCHUBRING.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, the following pictures:—J. Ruysdael, A Woody Landscape, with a Church, 273; P. Nasmyth, A View in the New Forest, 178; A Landscape, 152; Canaletti, The Grand Canal, Venice, with the Church of Sta. Maria della Salute, 105; S. Ruysdael, A Grand Woody River Scene, with Cattle, introduced by Verboeckhoven, 105; G. Romney, Mrs. Weston (Miss Forbes), 162; Sir J. Reynolds, Portrait of Lady Wray, 262; Jan Steen, The Broken Egg, with portraits of the artist and his friend Van Goyen, 102; P. Wouvermans, The Fortune Teller, 372; D. Teniers, An Interior, 147; T. Gainsborough, Lady Clarges, seated, playing the harp, 367; Sir Thomas Clarges, 210; A Richly Wooded Landscape, 315; Murillo, The Madonna and Child, 703. They also sold an antique statue of Hercules, by Canova, for 110l.

FINE-ART Gossip.

THE *Salon*, Paris, is closed for "travaux intérieurs," i. e., shifting of the pictures, from the 8th to the 11th instant. A similar shifting would be a desirable experiment for the Royal Academy to make. It would not be necessary to shift all the

pictures, but a large proportion of them might undergo a change of position with benefit to others as well as to themselves. The R.A.s might take the opportunity for withdrawing unmentionable daubs, and remedying those few examples of injustice which even R.A.s and hangers may have unwittingly produced. If the *Salon* can be dealt with in four days, surely the Academy could be turned inside out in half the time.

It is reported that the two *médailles d'honneur* awarded to England by the Jury at the Paris Exhibition will be bestowed on Mr. Herkomer and Mr. Millais.

THE *Salon* will definitely close on the 19th proximo.

DURING a recent thunderstorm Kirkstall Abbey Church was struck by lightning, and a stone was displaced; the damage was nothing compared with that threatened a few years since when an eminent architect was about to be "called in" to "restore" the whole edifice for public worship, a use for which, according to modern cultus, it is eminently unfit, being a Cistercian church.

MR. INCHBOLD is, we understand, about to continue a series of pictures of Yorkshire abbeys, begun some time since, and to paint Rievaulx Abbey Church as it now stands.

OF course it is hardly needful to say that there is but a modicum of truth in the assertions of the London Correspondent of a provincial journal to the effect that the Royal Academy has possessed itself of cash to the amount of 300,000l., besides "numerous windfalls," such as the Gibson bequest of 32,000l., the residue of an estate valued at 40,000l., and the Chantry Bequest of 100,000l., forming a grand total of about 500,000l., out of which, it is said, the institution "pays 300l. a year to each of the forty R.A.s, and holds art-classes which at the utmost attract a hundred pupils."

CONSIDERABLE progress has been made in Paris with the new Musée des Arts Décoratifs, under the auspices of a society instituted for the purpose. Subscriptions are solicited. The Secrétaire Général is M. Eugène Véron.

M. RAJON is etching a portrait of the Keeper of the Prints, which, on all grounds, will be interesting to students.

WE have received from *Vanity Fair* office a little portfolio containing proofs of two new publications: (1) a portrait, by "Ape," of the Earl of Beaconsfield; (2) an etching, by Mr. Whistler, of 'St. James's Street in the Season.' The Premier wears a somewhat lugubrious and cynical expression, and is in the act of looking downwards through an eye-glass. The portrait is richer in character, and the tone of the design is more sarcastic than in any other likeness known to us, and so far it is, from the *Vanity Fair* point of view, a remarkable success; but, on the other hand, it lacks more "serious" qualities, such as the expression of resoluteness, power, and force of intelligence, the weightier qualities of the subject's mind. Mr. Whistler's etching will give to posterity but a faint idea of the characters and incidents of St. James's Street of our time. Leech would have supplied these in abundance, as Hogarth did. As a sketch, however, of sunlight and shadow, with fine and delicate aerial effect, grading of tones, and varied solidity, the work has a rare charm.

WE have received from Messrs. Ellis & White 'A Catalogue of Blue and White Nankin Porcelain, forming the Collection of Sir H. Thompson,' with illustrations by the owner and Mr. Whistler. The illustrations are as distinct from each other as the draughtsmen's signatures. The former uses a cipher of his initials; the latter a mark of the kind commonly employed by the Spanish races of America, and familiar from its adoption by the "Claimant." The catalogue is merely descriptive, and of no general interest; the Preface tells us that the readings of marks have been adapted from the 'Catalogue of Oriental China,' by Mr. Franks. It is to be hoped that the second edition of that work has been employed,

because the antiquary has altered some of his former conclusions. The illustrations, which have the character of Indian-ink drawings, are generally admirable.

THE corner-stone of a Museum of Art and Natural History has just been laid in Bolton by the Mayor of that town. The building is being erected at the instance of the late Dr. Chadwick, of Southport, who left 5,000l. to be devoted to that purpose.

THE eighth Annual Report of the Deputy-Master of the Mint, just published, contains, in continuation of the essay on portraiture on coin, noticed in these columns a year ago, a short sketch of the history of design as applied to coinage. It would manifestly be impossible to treat adequately so vast a subject within the limits of a few pages, but the essay gives very happily the main points, and shows a care and research not often bestowed on a short paper forming but a small portion of an official report. The autotype illustrations are so well chosen that, were it not for the moral to be pointed, we might object to the space given to the gradually declining examples of British art, closing in contrast to the beautiful Greek coin at the head of the page, representing the contest of Hercules with the Nemean lion, with the bald and feeble design, if it can be so called, in which the words "One Shilling" are enclosed in a wreath of vegetables. We note with hope the assurance conveyed by these two reports that the Deputy-Master is fully conscious of the deplorable deficiencies in artistic character of our coins, a subject on which we have often insisted.

SOME excavations are at this moment being carried on under the Palace at Madrid, where twenty-six watches possessing considerable artistic value of an antique character have been discovered.

MR. WHISTLER'S striking full-length portrait of Mr. Thomas Carlyle is now in the hands of Mr. Richard Josey, who is engraving it in mezzotint, under the immediate supervision of the painter. Mr. Josey is known as the engraver of Mr. Millais's 'Lord Shaftesbury.'

WE have received the first fasciculus of Herr W. H. Uhlend's illustrated Catalogue of the Paris Exhibition, published at Leipzig. It contains some account of marble and terra-cotta ornaments exhibited by Frenchmen, Englishmen, and Austrians, and the beginning of the description of various engines. The work, according to the prospectus, will be completed in from twelve to fifteen fasciculi.

MUSIO

MUSICAL UNION.—MADAME MONTIGNY expressly from Paris. This eminent Pianist will play at the GRAND MATINÉE Hummel's Septet, and Solo by Couperin, Mozart, Rubinstein, and Mendelssohn, and Duet, Op. 11, of Rubinstein, with Lescaze; Papini a Solo of Bach; and will lead Beethoven's Grand Septet, &c. To begin at Three precisely, on TUESDAY, July 9th, St. James's Hall.—Tickets, 10s. 6d. each, to be had of Lucas & Olivier, Bond Street, and Austin at the Hall. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

THE ROYAL ITALIAN OPERA.

THE admirers and friends of Meyerbeer have good cause to protest against the manner in which his masterpieces are now presented at both the Italian Opera-houses. At both theatres the last act of the 'Huguenots' is remorselessly excised, as if the cuts in the earlier acts were not sufficient; and such Valentinas have been heard both at the Haymarket and Covent Garden establishments; as are enough to cause Meyerbeer to emerge from his grave in the suburbs of Berlin to protest against the ill-treatment of his works. And now it is the turn of the 'Prophète' at Covent Garden. What a Fides! What a Berthe! What a Jean de Leyde! and what singers in the subordinate parts! The gorgeous spectacular mounting of the 'Prophète' is no compensation for the shortcomings of the musical ensemble. Even in 1869, after Grisi had essayed Fides, there were in the Covent Garden cast Tietjens as Fides, Mdle. Sinico, Berthe, and the late Mongini as Jean de Leyde. Are, then, amateurs not justified

in recalling the good days that have been, the genuine artists who have delighted the operatic public, and in pronouncing emphatically against the second-rate singers, who are selected because the financial pretensions of the stars of the period are so inordinate and absurd?

HER MAJESTY'S THEATRE.

As Beethoven has bequeathed to the operatic world only one lyric drama, more than ordinary care ought to be taken in the selection of the artists who are to have the responsibility of the seven characters of that powerful domestic tale. The cast requires a leading soprano, who should not only possess exceptional vocal powers, but also be a first-class tragedian; the second soprano, who has comparatively speaking a very light part, ought at least to be a good musician; the two tenor parts exact much the same qualities as the two soprano—one should be a light comedian, the other a profound tragic actor. There are the three bass parts, all of which require deep-toned voices and the highest artistic skill. It must be remembered that these seven singers, whoever they may be, have to struggle with orchestral accompaniments which are most complicated, as well as picturesque and dramatic. In Germany the execution of 'Fidelio' is traditional, as since the time of its production in 1805, under the title of 'Leonora,' and of its revival in 1806, with Hofrath Breuning's alterations of the original French libretto translated by Sonnleithner, opera-house directors and executants have religiously adhered to the massive score of Beethoven. Given in French, English, and Italian, the colouring and the *tempi* have much varied, the composer's directions have been widely departed from; but when a Schroeder-Devrient, a Malibran, or a Tietjens enacted the heroic and devoted wife, the licence taken with the phrasing and the expression was compensated for by the vocal and histrionic genius of the artist. It must be frankly stated that the chief interest of the revival of 'Fidelio' last Saturday night was in the playing by the band of two of the four overtures, the 'Fidelio' one in *E*, No. 4, and the No. 3, in *c* major (introduced between the acts, and enthusiastically encored), and of the instrumental undercurrent to the voice parts. The chorists, fatigued with so many representations and rehearsals during the week, were extremely unsteady, and the sublime outburst of the prisoners when permitted, through Leonora-Fidelio's intercession, to breathe the fresh air, was, as is too often the case, sung out of tune; in the jubilant *finale* the voices were more accurate in the intonation. It is singular that the two really efficient delineations of the cast on the 29th ult. were Mdle. Bauermeister as Marcellina and Signor Rinaldini as Jacquin, two most subordinate parts. It cannot for a moment be asserted that the attributes of a *basso profundo* were to be found in the organs of either Herr Behrens (who was Rocco), or Signor Galassi (who was Don Pizarro), or Signor Franceschi (who was Il Ministro). As Leonora-Fidelio Madame Pappenheim certainly adopted the German point of view, but her acting was far better than her singing: the affection of the wife in the early scenes and the energetic outburst in the prison scene were not wanting, although delineated with some coarseness; but the vocalization was very unequal, and, seemingly from a difficulty in respiration, she dragged the times, and this defect was very glaring in the grand *scena*, "A qual furor"; the florid passages were her great difficulty; now and then in a declamatory exclamation the effect was dramatic. The performance of 'Fidelio' was, in fact, not of a nature to gratify the Beethovenists. Signor Bettini is an excellent artist, but he has no longer the voice for Florestan; there have been several German tenors of note heard in this country in the part of the state prisoner, and Mr. Sims Reeves, at Her Majesty's Theatre, achieved a success in it, as did Signor Tamberlik at the Royal Italian Opera. Even at Drury Lane Theatre a few seasons since Signor Urio and Tietjens were in the cast. A Staudigl or a Formes for Rocco is difficult to find;

there is, however, one present representative in Vienna—Herr Rokitanaky. It would have been far better to have shelved 'Fidelio' than to have revived it on the 29th ult. with such a weak distribution of the parts.

THE TWO PHILHARMONIC CONCERTS.

THE sixty-sixth season of the old Philharmonic Society was terminated last Wednesday evening (July 3rd), and the twenty-seventh season of the New Philharmonic Concerts was ended last Saturday afternoon (June 29th). Both concerts took place in St. James's Hall. The scheme of the 29th ult. comprised Beethoven's *c* minor Symphony, three Overtures, Beethoven's 'Fidelio,' No. 4, in *E*, the new Overture, 'Pandora,' by Alice Mary Smith, and Wagner's 'Tannhäuser' Prelude; there were also two Concertos, the one for the pianoforte, by Schumann, in a minor, Op. 54, the other by M. Vieuxtemps, the veteran violinist, for his instrument, in a minor, No. 5. The former had Signor Jaëll as pianist, and the latter M. Wieniawski. The vocalists were Mdle. Papini and Miss E. Webster; the conductors were Dr. Wylde and Mr. Ganz. The very clever Overture by Mrs. Meadows White (Alice Mary Smith) met with an enthusiastic reception, followed by the recall of the composer. When the lady's setting of Mr. Longfellow's 'Mask of Pandora' is performed in its entirety, and to this the cantata is entitled, considering the ability displayed in the prelude, we shall have a clearer idea of the composer's intentions in the development of the orchestral themes. At the old Philharmonic the programme included Beethoven's Pastoral Symphony, three Overtures, namely Mozart's 'Magic Flute,' Mendelssohn's 'Fingal's Cave,' and Weber's 'Jubilee'; there was also Beethoven's Pianoforte Sonata in *c*, allotted to M. Halle. The vocalists were Mdle. Schou, from Copenhagen, and Mr. Barton McGuckin, the tenor, with Mr. Cusins conductor. The retrospect of the doings at these so-called Philharmonic Concerts is not indicative of progress. In the way of novelties there is little or nothing to boast of. Although adopting the prefix of "New" the young undertaking has never obtained pardon for the offence of assuming the title of the older association, nor has it succeeded in the amiable design of eclipsing or extinguishing it. On the other hand the standstill policy of the ancient Society has exercised a deadening effect on its subscribers, who slumber over an exhausted *répertoire*. What is required by the art world is enterprise like that exhibited at the Crystal Palace Orchestral Concerts, and also, it must be admitted, this very season shown at the Instrumental Concerts of Madame Viard-Louis, although the programmes of the latter are mainly intended to create a name for the French lady pianist. There is little to choose between the two Philharmonic bands and their conductors; both have been surpassed by the Viard-Louis executants, and can bear no comparison with the Sydenham staff. It must, however, be confessed—and the confession is humiliating for our national pride—that a German Kapellmeister at Glasgow has set an example worthy of imitation, not only in the enforcement of discipline among our somewhat mutinously disposed instrumentalists, but likewise in the expansion of the orchestral *répertoire*. It is rather hard to be compelled to go to the Crystal Palace or to make a pilgrimage to Scotland in order to hear to the best advantage the symphonies of the great masters. London ought to possess an institution for orchestral music, such as is to be found in Paris, Vienna, Berlin, Hanover, &c., or even in some of the small German towns. Freedom from professional prejudices and from partisanship is what is required in a leading instrumental society, at the head of which there ought to be a conductor who, besides artistic acquirements and experience, possesses moral influence and weight.

CONCERTS.

The String Quartet at the seventh Matinée of the Musical Union, on the 2nd inst., was the

No. 1 in *F*, Op. 18, of the first set of six by Beethoven; the *adagio* of No. 1 is a crucial test of the intellectual and expressive powers of the four executants, and was most successfully encountered by MM. Papini, Wiener, Holländer, and Lasserre; the innermost parts of this grand Quartet were superbly developed. There was an energetic interpretation of Herr Rubinstein's Trio in *B* flat, Op. 52, by Signori Jaëll, Papini, and M. Lasserre; it is a very fiery work, relieved certainly by the exquisite slow movement. Signor Jaëll and M. Lasserre were colleagues in Mendelssohn's Sonata in *B* flat, Op. 45, a trying task for both pianist and violoncellist; the *canzonetta* alone of Mendelssohn's String Quartet, No. 2 in *E* flat, Op. 12, caused regret that the work was not given in its entirety. Signor Jaëll selected for his solos his own transcriptions, first of Herr Wagner's song, 'Der Abendstern,' for baritone, from the 'Tannhäuser,' and the exquisite orchestral piece, 'Danse des Sylphes,' in *D* minor, from Berlioz's 'Damnation de Faust'; the Trieste pianist added his own Impromptu in a flat, and the Reconnaissance in the same key, by Schumann. It was altogether an artistic and interesting selection. Next Tuesday (July 9th) will be the concluding grand Matinée, at which, according to custom, the septets of Beethoven and Hummel will be performed, besides compositions by Bach and Herr Rubinstein, and by the Russian musician, Tschakowsky; and pianoforte solos by Madame Montigny-Rémaury, who will come from Paris expressly for this concert.

The successful pianoforte performances—at the Saturday Popular Concerts and at the New Philharmonic Concerts—of the young Polish pianist, Mdle. Janotha, a pupil of Madame Schumann, induced her admirers and friends to be present in considerable numbers at her Matinée given on the 28th ult., at No. 4, Carlton Gardens, by kind permission of Mr. Balfour, M.P. The clever artist selected for her solos Beethoven's Thirty-two Variations, Gavotte by Bach, Impromptu by Chopin, Scherzo by Madame Schumann, and Carnaval by Schumann. Mdle. Janotha was also associated with Herr Otto Goldschmidt in his duet for two pianofortes having the title, "When Spring unlocks the flowers to paint the laughing soil," and the lady was also the colleague of Herr Herrmann (violin) and Herr Daubert (violoncello) in a Trio in *E* major, by M. Zelenski, a modern Polish composer, it may be assumed, according to the style of the work. The vocalists were Madame Jenny Lind Goldschmidt, *mirabile dictu*, who sang an air from Mozart's opera, 'Il Re Pastore,' with violin *obbligato*, Signor Guerini, the Swedish vocalist proving the truth of the saying, "Once an artist, always an artist,"—Madame Lemmens, and Herr Henschel.

Mr. George Macgrath, an American pianist of Irish extraction, who has profited by his studies at the Stuttgart Conservatorium, made a highly favourable impression at his Matinée on the 28th ult., in St. George's Hall, by his able interpretation of Beethoven's Sonata in *F* minor, Op. 57, four pieces by Chopin, and works by Herr Rubinstein (Barcarolle in *G*) and by Dr. Liszt (Rhapsodie Hongroise). He also joined Signor Papini and M. Lasserre in Mendelssohn's Trio in *c* minor, Op. 66. His executive skill is unquestionable, and he plays with intelligence and charm. The vocalists were Mdle. Friedländer and Miss Palmer the contralto, with M. Marlois and Mr. T. Drew accompanists.

At the second Saturday Afternoon Concert in the Royal Albert Hall on the 29th ult., by the leading artists of Her Majesty's Theatre, with Signor Li Calsi conductor, M. Musin was the solo violinist; the vocalists were Madame Etelka Gerster-Gardini, Mdle. Salla, Mdle. Minnie Hauk, Mdle. Tremelli, Madame Trebelli, Miss Cummings, and Mdle. Marimon, Signori Campanini, Fancelli, Talbo, Rota, Franceschi, and Foli. The novel vocal piece was the Hungarian air, sung by Madame Gerster, with variations, flute *obbligato*, Mr. Svendsen, in which the voice and instrument revel in *fioriture*. It created a marked sensation.

The Beat Palace on was not ex great mast the c minor (No. 3), the Athens; t Sims Reeve Lemmens; Patey. Madame James's H Square H Chest, an naturally e cessful; t the servic Her Majer Friedländer ham, Herr Foli, M. Goddard a ductors we Henneberg tween the f read the fi 'Richard Mr. Joh his annua James's H chiefly cor of the fa The band James W Misses T Messrs. T were Mes Shakesp Angieri. Among the aftern 28th ult., Freahe, of Training Doc, Pri of Madar the same Williams Vernon, vocal, in Willis's I Grosser I will be ha for the re lost in th were Mes Messrs. V Bandman in English the Matin at 25, As Wallace her sister Miss A Vergara, instrument Signor F cello), an Visetti, the conce on the 1s Herr St Mdle. F It is and Hay open unt performa gramme the Direc Plotow's Italian O and de in the cas with Ma

The Beethoven Festival Concert at the Alexandra Palace on the 29th ult., Mr. F. Archer conductor, was not exclusively confined to the works of the great master. The selection, however, included the c minor Symphony, the 'Leonora' Overture (No. 3), the Turkish March from the 'Ruins of Athens'; the 'Adelaide' love-song, given by Mr. Sims Reeves; the *scena* 'Ah, perfido,' by Madame Lemmens; and the Creation Hymn, by Madame Patey.

Madame Trebelli's morning concert in St. James's Hall on the 27th ult., in aid of the Golden Square Hospital for Diseases of the Throat and Chest, an excellent institution, for which singers naturally entertain much sympathy, was very successful; the accomplished French contralto had the services of Mdlle. Salla, Signor Fancelli, of Her Majesty's Theatre; of Mdlles. Ida Corani, Friedländer, Redeker, Miss Purdy, Mr. T. Cobham, Herr Henschel, Signori Bonetti, Zoboli, and Foli, M. Jaquinot violin, Madame Arabella Goddard and Fräulein Mehlig pianists; the conductors were Messrs. Ganz, S. Naylor, Parker, and Henneberg, Signori Pinsuti and Randegger; between the first and second parts Mr. Henry Irving read the first scene of the first act of Shakespeare's 'Richard the Third.'

Mr. John Thomas, harpist to the Queen, had his annual concert last Monday afternoon in St. James's Hall (July 1st), the programme being chiefly confined to compositions of his own, and of the famous Parish Alvars for his instrument. The band of harps included the names of Mesdames Wright, Frost, Grey, J. Williams, the Misses Trust, M. Beard, E. Brand Arnold, and Messrs. T. H. Wright and T. Hughes; the vocalists were Mesdames E. Wynne and Enriquez, Mr. Shakespeare, Mr. Lewis Thomas, and Signor Angieri.

Amongst the miscellaneous concerts have been the afternoon concert at Cromwell House on the 28th ult., by the kind permission of Mr. and Mrs. Freaque, of the students of the Kensington National Training School for Music, Mr. Sullivan, Mus. Doc., Principal and conductor; the evening concert of Madame Osborne Williams, the contralto, on the same day, with the co-operation of Mr. O. Williams (pianist), Madame E. Wynne, Miss A. Vernon, Messrs. Pearson, Maybrick, &c.; the vocal, instrumental, and dramatic recitals, in Willis's Rooms on the 29th ult., in aid of the Grosvenor Kurfürst Fund, the proceeds of which will be handed over to the German Ambassador for the relief of the families of the sailors who were lost in the ship: the artists who gave their services were Mesdames Schirmacher, Liebe, and Schlosser, Messrs. Walter Bache, Liebe and Visetti—Mr. Bandmann gave recitals, in his own language and in English, from Schiller, Goethe, and Shakespeare; the *Matinée* of Mdlle. Ida Corani on the 1st inst. at 28, Ashley Place, by kind permission of Major Wallace Carpenter, the vocalist being assisted by her sister, Madame Elena Corani, Miss Purdy, Miss A. Fairman, Signori Urio, Bonetti, Zoboli, Vergara, Tosti, and Mr. G. Power: the solo instrumentalists were Signor Tito Mattei (piano), Signor Papini (violin), and Signor Pezzo (violin-cello), and the conductors M. Marlois, Signori Visetti, Branca, Romelli, Arditi, and Zuccardi; the concert of Herr Lütgen in the Langham Hall on the 1st inst., aided by Mr. W. H. Holmes and Herr Stoeger (pianists), Madame Löwe and Mdlle. Friedländer, &c., the vocalists.

Musical Gossip.

It is now stated that both the Covent Garden and Haymarket Italian Opera-houses will be left open until the 20th inst.; on that day an operatic performance will be combined with a concert programme in the Crystal Palace for the benefit of the Director of Her Majesty's Theatre. Herr von Plotow's 'Alma' will be produced at the Royal Italian Opera next Tuesday, with Mdlles. Albani and de Belocca, M. Capoul, and Signor Cotogni in the cast. The revival of Rossini's 'Semiramide,' with Madame Adelina Patti in the title part, is

announced for the 11th inst. (next Thursday). This evening (Saturday) Balfe's posthumous opera, 'Il Talismano,' produced at Drury Lane Theatre on the 11th of June, 1874, with Mesdames Nilsson and Rose, Signori Campanini, Rota, Catalani, Campobello, Rinaldini, Casaboni, &c., in the cast, will be given at Her Majesty's Theatre for the first time, with Madame Gerster, Mdlle. Salla, Signori Campanini, Galassi, del Puente, Rinaldini, &c., in the chief characters. On the day of this revival (July 6th) there will be an interesting ceremonial in the National Gallery at Dublin, namely, the unveiling of the bust of Balfe, the work of Mr. Farrell; the Duke of Leinster will preside, and Sir Robert Stewart, the Trinity College Professor of Music, will present the bust to the Trustees of the Gallery.

THE *opéra bouffe* by Messrs. Gilbert and Sullivan will be performed by the Strand Opéra Comique Company this afternoon (Saturday) at the Crystal Palace. The students of the Royal Academy of Music will have a concert this evening (July 6th) at the Tenterden Street Hall.

UNDER the directions of Mr. Ganz a morning concert will take place, by kind permission of Count Münster, next Monday, at the German Embassy, Carlton House Terrace, in aid of the widows and orphans of the German sailors who were drowned in the ironclad *Der Grosse Kurfürst*. Madame Gerster, who is *Kammersängerin* to the German Emperor, has organized this concert, and, in addition to her vocal services, those of Madame Trebelli, Mdlle. Papini, Mr. Shakespeare, and Herr Henschel have been tendered, as also of the instrumentalists Sir J. Benedict, Mr. C. Halle, Mr. Kuhe, Signor Randegger, &c.

At the two monster concerts given in Paris last Sunday in the gardens of the Tuileries, on a platform erected in front of the Pavillon de l'Horloge, there were 300 instrumentalists and 400 chorists, the former conducted by M. Colonne, the latter by M. Danhauser. The vocal pieces were M. Victor Hugo's words, 'Gloire à la France,' set by M. Bazin; 'Paris,' by M. Ambroise Thomas; 'Noble France,' by the German composer, Herr Franz Abt; the *Lorelei finale*, by Mendelssohn; a Spanish Seguedilla, by Señor Puig y Alsudibe; and Boieldieu's 'Deux Nuits.' The instrumental numbers were two Overtures, 'Zampa,' by Hérold, and 'Guillaume Tell,' by Rossini; Meyerbeer's March from the 'Prophète'; M. Guiraud's 'Carnaval'; Weber's 'Invitation à la Valse,' scored by Berlioz; Dr. Liszt's 'Marche Hongroise'; and M. Gounod's instrumental and vocal piece, 'Vive la France,' the words by M. Paul Déroulède. Madame Arabella Goddard will play at the first English concert at the Trocadéro, on the 17th, Sterndale Bennett's Piano-forte Concerto in F minor, with a French orchestra. Mr. Henry Leslie's choir will sing, but as yet nothing is said of any additional display of English musical ability.

THE gifted composer of the opera 'Paul et Virginie,' M. Victor Massé, is now at Montpellier, recovering from his long and severe illness. M. Massenet was unable to visit this country for the second time to conduct his orchestral Suite at the St. James's Hall last week, as he is detained in Paris by his duties at the Conservatoire and at the Universal Exhibition. M. Brontin, a pupil of M. Victor Massé, has gained the Grand Prix de Rome for his cantata, and M. Rousseau, a pupil of M. Bazin, won the second prize; the members of the jury at the Paris Académie des Beaux-Arts who tested the works of the competitors were MM. A. Thomas, Gounod, Massenet, Délibes, Reber, Bazin, Reyer, and Boulanger. M. Bazin died of apoplexy on Tuesday night.

UNDER the direction of Mr. W. Rea, the pianist and organist, a special choir of male voices of the Newcastle-on-Tyne Musical Society sang Mendelssohn's music to the tragedy of 'Edipus at Colonus' by Sophocles, in the Banqueting Hall, Jesmond Dene, on the 20th ult., by permission of Sir William and Lady Armstrong.

MR. MALCOLM LAWSON will give a curious and

interesting concert at the Royal Academy of Music, on the evening of the 10th inst. The works performed will be Purcell's 'Dido and Æneas,' for the first time since 1675, and the greater part of Gluck's 'Alceste,' an opera never given here.

AN interesting series of performances of the operas by Mozart will be given at the theatre at Cassel: the works will be performed in chronological order. Perhaps this example may be followed here, if not to the extent of mounting the entire Mozartian *répertoire*, at least by the selection of 'La Clemenza di Tito,' 'Così fan Tutte,' 'Idomeneo,' 'Die Entführung,' 'Der Schauspieler Director,' &c. For many years no operas have been given here but 'Don Giovanni,' 'Nozze di Figaro,' and 'Il Flauto Magico,' and even these with inferior casts.

DRAMA

The Younger Brother. A Comedy. In Five Acts. By Richard Crawley. (Hardwicke & Bogue.)

IN the first half of the present century plays written under the direct inspiration of the Elizabethan dramatists were far more common than they have since been. Lamb's 'John Woodville,' Sheil's 'Evadne,' Mr. Browning's 'Blot on the Scutcheon,' Tomlins's 'Garcia; or, the Noble Error,' Dr. Westland Marston's 'Patrician's Daughter,' and the principal works of Sheridan Knowles, are a few only of the plays written under such conditions which found their way to the stage, while the 'Cenci' of Shelley, Sir Henry Taylor's 'Philip van Artevelde,' and the magnificent, if unshapely, 'Fool's Tragedy' of Lovell Beddoes, head the list of dramas of a similar class which still remain and are likely to remain unacted. The extent to which the influence of preceding models makes itself felt in works like the 'Cenci' or the 'Blot on the Scutcheon' is, of course, open to dispute. In the case of 'John Woodville,' 'Garcia,' and 'The Fool's Tragedy,' imitation is direct and intentional. With the plays last named must be classed 'The Younger Brother' of Mr. Crawley. Seldom, if ever, has a dramatic work afforded equal proof of the influence of preceding models. Apart from 'The Elder Brother' of Beaumont and Fletcher, with which it is natural to compare it, a dozen different plays seem to have supplied it with characters, incident, language, or situation. How far imitation or emulation extends will shortly be indicated. Meanwhile it is but just to premise that the play has solid merit, and is not to be dismissed as merely *pasticcio*. Its story is well told, and much of the language is vigorous and expressive, if not eminently poetical or dramatic.

The comedy of Beaumont and Fletcher to which we have referred shows the manner in which an elder brother, who is a scholar, is all but robbed of his heritage by a younger brother, who is a courtier. Love, however, effects in this case the same miracle it operated in that of Cymon, and the scholar, aroused to assert himself, proves so incontestably his right to his hereditary honours and his mistress that his rival retires discomfited and surrenders both. In 'The Younger Brother' the prize for which the brothers fight is the same, though the combat itself is different. Persuaded that the woman he loves is false, a conviction forced upon him by a stratagem of his brother Eugenio, Giulio, the eldest son

of Alfonso, Count of Bologna, abandons his home on the day fixed for his wedding. Eugenio, who has calculated upon the consequences such an act is likely to bring, is promoted to the position the fugitive has vacated. Vittoria, the heroine, however, loves, in spite of the slight thus put upon her, the man to whom she is betrothed. After meditating suicide, she quits her home, accompanied by a comic companion, dresses as a page, and follows her lover to the wars. In the end both return to Bologna, where they find Alfonso a prisoner. Full explanations are obtained: the younger brother enters a monastery, and the elder is restored to his rights. Now this story, of which a mere outline is afforded, recalls at different portions of its progress 'Much Ado about Nothing,' 'As You Like It,' 'Twelfth Night,' and 'Romeo and Juliet,' with perhaps 'Philaster.' The insult put upon Vittoria on her wedding-day is like that by which the gentle Hero is shamed. To the brother, by whom he has been gulled, Giulio says,—

Say not a word of this, let all go on
To-morrow as was purposed at the church,
Where there shall be a maiden-seeming bride,
A father too to give the bride away,
An altar, and a priest to marry her,
A joyous and a solemn company,
And nothing wanting that should grace a bridal,
Excepting the chief player. There this letter
Shall have its answer. I will write it now,
And give it to a servant to deliver
Even at the altar's foot.

This cruel revenge is carried out as proposed. The resemblance to 'Romeo and Juliet' extends throughout the play, but is strongest at the point at which Vittoria, who has been married to Giulio in childhood, and holds herself still his wife, though the knot has been untied by the Pope, receives her father's orders to prepare to marry instantly Eugenio. Juliet, turning in despair from her father to her mother, finding no help, and vainly demanding,

Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies—

bears to Vittoria in the following scene a resemblance too strong to be explained except on the assumption of absolute imitation:—

FERDINAND. Enough, God's life, I'll hold my peace
no more;

I have already held it long enough.
Madam, prepare you to the church to-morrow,
Whether you like him or you like him not,
For by my honour you shall marry him.
So for to-morrow.

VITTORIA. Married to this man!
Father, you mean not this, you cannot mean it.
Give me the time the poorest woman has
To mourn her widowhood. Help me, good aunt,
Kind aunt, sweet abbess, intercede for me.

ABBESS. Indeed, my brother, she has reason here:
To-morrow is too sudden.

FERD. Reason or not,
I say 't shall be to-morrow.

VITT. Lord Alfonso,
Whom I have revered as my second father,
Stand thou my friend.

ALFONSO. Lady, it grieves me much
To see a daughter thus undutiful.

VITT. Ye holy men, that are Heaven's ministers,
The banded outlaw, and the criminal,
Earth's justice on his track, blood on his soul,
Is safe beside Heaven's altar. Lo, a maid
Asks on her knees for that the murderer
Takes as his right. What, do ye turn away?
Will ye not answer me?

LEGATE. Lady, the Church
Loves not rebellious children.

VITT. Is there no justice,
No shame, no mercy, left in earth or heaven?
FERD. I'll hear not a word more, not one word more.
There stands your husband; for ten o'clock to-morrow,
The chapel is prepared; go with your aunt.
So till to-morrow.

'Twelfth Night' is recalled when we find Vittoria, while disguised as a page, despatched by Giulio on an errand to another woman, while Pasquale, a barber, accompanies the heroine on her madcap expedition, as Touchstone accompanies Rosalind. Resemblance does not end here. The two Italian counts are just the same generous, hot-blooded, and impulsive beings as Old Montagu and Old Capulet, while Eugenio is a second Frederick the usurping Duke. Eugenio meditates parricide, and even hires a murderer to slay his father. Before the crime is committed he repents, makes confession of his sin, interrupts in his attempt the murderer he has himself despatched on his mission, and instead of bidding him desist, which would be the simpler plan, slays him. The end he makes is exactly that of Frederick. To the company assembled at the close of the play the Bishop enters, like Jaques de Boys in 'As You Like It,' speaking as follows,—

I bear a message from your son Eugenio,
Who like a sinful, most repentant man,
Humble, and full of his unworthiness
And errors past, hath now retired himself
Into a convent of the strictest sort
Therein to pray, to fast, to meditate,
Till he can set him as a pilgrim forth
Unto the holy sepulchre of Christ.

Parallel passages are comparatively unimportant. Still these, like Desdemona's handkerchief, "speak against" our author "with the other proofs," if, indeed, the imputation of imitation of highest models be against him. Eugenio commenting on the inequality of the division of the world's goods, as instanced in the case of a man likely to be hanged for killing a deer, says,—

"This is one of the younger brothers of creation:
the fruits of the earth are not for his eating, nor
the creatures of the forest for his catching. When
the goods of Nature were distributed, then was he left
out. I will after him to the justice's. If their
cradles had but been changed at birth, he might to-
morrow be hanging the magistrate."

Here is surely a distinct recollection of Lear's

"Look with thine ears: see how yond justice rails
upon yond simple thief. Hark, in thine ear; change
places; and handy-dandy, which is the justice, which
is the thief?"

Married to-morrow! Then must I act to-night,
Ere swift to-morrow uncock at my intent,
sounds almost like an utterance of Macbeth.
Vittoria says to her companion Teresa,

Giulio is my sun.

Romeo, at the commencement of the balcony scene, exclaims,—

It is the east, and Juliet is my sun!—
What man art thou that thus adventur'st
To come unmask'd between my death and me?

recalls at once Romeo's address to Paris, and Juliet's demand,—

What man art thou that thus bescreened in night
So stumblest on my counsel?

Instances might readily be multiplied. The description how Vittoria,

—having to choose

'Twixt a most shameful life and sinful death,
She dared the last, and fearfully gave up
Her maiden faith and pure unspotted body
Unto the river's depths,

recalls Sabrina, the guiltless damsel, as she

—flying the mad pursuit
Of her enraged step-dame Gwendolen,
Commended her fair innocence to the flood
thenceforward named after her.

Sir Henry Wotton and Byron are among authors from whom Mr. Crawley has drawn inspiration.

No indictment is brought against Mr. Crawley. Did not the extracts supplied for another purpose give proof of his possession of the poetical faculty, we should quote passages for the purpose. Still, it is clear that he is as yet "an echo," and not "a voice." An imitative stage has generally to be passed. What is most discouraging concerning Mr. Crawley is that the traces of imitation are stronger in his later work than in his earlier. Perhaps, however, the order of production is not the same as that of composition.

Dramatic Gossip.

MR. GILBERT'S comedy of 'Engaged' has been produced at the Strand, the management of which for a short summer season, has passed into the hands of Messrs. Walter Joyce and Arthur Swanborough. Miss Julia Stewart gives again her capital presentation of Maggie MacFarlane. Mr. Edgar Bruce is a good Belvauney. In other respects the cast of the comedy is less striking than that previously assigned it. Mr. George Honey's performance of Cheviot Hill, his original part, may be pointed out to the young actor as an example of all that is to be avoided. It is so farcical as to alter the character of the piece.

'PERFECTION,' a two-act comedy of Thomas Haynes Bayly, first produced in 1830 at Drury Lane, has been revived at the Duke's Theatre. Miss Agnes Leonard made her *début* in the part of Kate O'Brien, the heroine, first played by Madame Vestris. She has a prepossessing appearance and great facial play, of which, as yet, she makes too much use. But for her singing, which was very weak, her performance might have been pronounced a success. The general cast, including Miss Harris, Messrs. Macklin, Stephens, and Irish, was satisfactory.

THE first of a series of readings from Shakespeare by Miss Glyn was given on Monday night, at the residence of the actress in Mount Street, Grosvenor Square. 'Romeo and Juliet' was then presented with that wealth of illustration and revelation on which we have previously commented. The reading was a complete success, and was received with highest favour by the audience. Before the tragedy Miss Stringfield, a young and promising pupil of Miss Glyn, recited in a rather nervous style, but with nice discrimination and just emphasis, 'The Charge of the Light Brigade.'

A NEW three-act drama, entitled 'Vivienne; or the Romance of a French Marriage,' is announced for production this morning at the Olympia Theatre on the occasion of Mr. G. Coleman's benefit.

A NEW theatre called Les Nouveautés has been added to the list of Parisian houses. It is under the management of M. Brasseur, formerly of the Palais Royal, who has taken with him to his new home M. Christian and his late associate Madame Céline Montaland. The opening play is by MM. Clairville, Grangé, and Delacour, and is entitled 'Coco.' It is a piece of a thoroughly Palais Royal stamp, and deals with the adventures of a parrot.

TWO novelties, each in one act, have been produced at the Troisième Théâtre Français. They are respectively entitled 'Le Prix Montigny' and 'Mademoiselle Pivert.' A new comedy, by M. de Calonne, the author of 'L'Amour et l'Argent,' is in preparation for this house.

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